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No. 1

EXHIBITORS STUDY THE 1960 FAVORITES OF THE CRITICS

The Committee on Exceptional Films of the National Board of Review of Motion Pictures and the New York Film Critics are but two of various groups who recently announced their opinions of 1960's cinematic offerings.

The National Board's Committee selected "Sons and Lovers" (Twentieth Century-Fox) as the best motion picture of 1960. The board also chose "The World of Apu" (Edward Harrison) as the best foreign film shown here during the past year and voted Jack Cardiff the best director, for "Sons and Lovers."

Greer Garson was named the best actress of the year for "Sunrise at Campobello" (Warner Bros.), while Robert Mitchum was voted the best actor, for "The Sundowners" (Warner Bros.) and "Home From the Hill" (M-G-M). Runners up in the 10 best picture voting were "The Alamo" (United Artists), "The Sundowners," "Inherit the Wind," (United Artists), "Sunrise at Campobello," "Elmer Gantry" (UA), "Home From the Hill," "The Apartment" (UA), "Wild River" (20th-Fox), and "The Dark at the Top of the Stairs" (WB).

Runners-up among foreign films were "General della Rovere" (Continental; reviewed in this issue); "The Angry Silence" (Valiant); "I'm All Right Jack" (Columbia), and "Hiroshima, Mon Amour" (Zenith).

The New York Film Critics, comprising 16 critics, representing eight daily metropolitan newspapers, gave a tie decision in both the best English-language picture and the best director of the year categories, with "The Apartment" and "Sons and Lovers" and the respective directors of these features, Billy Wilder and Jack Cardiff, capturing top honors. The voting between these two films was carried into the screen-writing competition with the original script by Mr. Wilder and I.A.L. Diamond for "The Apartment" winning over the adaptation by Gavin Lambert and T.E.B. Clarke of D. H. Lawrence's classic novel, "Sons and Lovers," on the sixth ballot.

The by-laws of the critic organization's constitution calls for a two-thirds majority in order to win on any of the first five ballots. A simple plurality is needed on the sixth and last poll.

The French-Japanese romantic drama, "Hiroshima, Mon Amour" won an easy victory (third ballot) over the Italian drama, "General della Rovere" and the Indian-made "The World of Apu."

The other awards were sharply contested and required the maximum number of canvasses.

Deborah Kerr captured the best-actress award for her portrayal of the shepherd's wife in "The Sundowners." Burt Lancaster was named best-actor for his role as the revival preacher, "Elmer Gantry."

On the first best-picture ballot, "Elmer Gantry" received two votes and "Sunrise at Campobello," "Exo-
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JACK KIRSCH

The motion picture industry suffered a great loss on December 30 when Jack Kirsch died after an operation for a critical illness.

Exhibition and especially Allied States Association of Motion Picture Exhibitors, whose presidency he was forced to relinquish only a few weeks ago, will feel the absence of a dynamic leader who felt compelled two months ago to defy the wishes of his wife and physician and to accept the helm of the national exhibitor's organization, a position he had held in 1946 and 1947.

Mr. Kirsch, who was 58, was serving his 23rd year as president of Allied Theatre Owners of Illinois, a group whose current importance among the National Allied units is a tribute to his efforts.

Born in New York City on Nov. 30, 1902, Mr. Kirsch was in the haberdashery business following his graduation from high school. In 1930 he entered motion pictures as an exhibitor in Chicago. Eight years later he was named president of Allied of Illinois, largely due to his successful efforts at organizing theatre owners. Afterwards he also became head of the Allied Buying and Booking organization.

He became a highly respected and forceful leader throughout Illinois, then the Midwest and at his death was one of this nation's best known exhibitor chiefs.

On being advised of Mr. Kirsch's death, Mr. Abram F. Myers, former National Allied Board chairman and general counsel, and now consultant to the association, issued the following statement:

"Jack Kirsch was an unforgettable personality whose ability to express himself forcibly but in good humor enabled him to exercise great influence in the business without causing rancor. He was a true organization man, shunning cliques and factions and insisting that all issues be resolved in the open. His untimely death is a loss to the entire motion picture industry and a stunning blow to National Allied. I was privileged to work with Jack for 25 years and losing close contact with him and a few others made retirement difficult."

HARRISON REPORTS extends its sympathy to Jack Kirsch's family, his business associates and to Allied, national and state.

**"General della Rovere" with Vittorio de Sica,
Hannes Messemer, Sandra Milo,
Giovanna Ralli**

(Continental, current; time, 149 min.)

Excellent. From Italy comes this expertly written, directed and performed suspense-charged drama, set in that country's World War II German occupation, and dealing with a con man who turns into a man with a conscience. There is a good amount of humor in this lengthy English-dubbed Italo-French co-production which rates among director Roberto Rossellini's all-time best efforts. The acting of Vittorio de Sica as the gambler-swindler who, to save his skin, impersonates an Italian hero general (Della Rovere) for the Nazis, is prizeworthy. As the German SS commander in Genoa who out-cons De Sica, German star Hannes Messemer does a brilliant job. The scenes are unbelievably realistic which should impress those who like their pictures true to life. Camerawork with black-and-white film is brilliant:—

The year is 1943. The Germans occupy all of Northern Italy. In Genoa, Vittorio De Sica is busy extracting money from the families of captured Italian partisans by pretending to be a colonel with influential contacts who can help free their imprisoned relatives. De Sica's pretty young mistress leaves him after he has pawned much of her jewelry and has given her a fake sapphire. He is a gambler on a losing streak. When the local German SS commander, Hannes Messemer, discovers De Sica's practice, he forces him to do undercover work, with the threat of death as an alternative. The heroic General della Rovere is killed by an over-zealous soldier just after he is smuggled into the occupied zone by a British submarine for the purpose of contacting Fabrizio, the assumed name of an important partisan leader. Few know that the general has been killed. Those that do are transferred. Messemer has De Sica impersonate the dead man, sending the swindler to a political prison at San Vittore, where the inmates soon accept him as the war hero he pretends to be. Fabrizio (Giuseppe Rossetti) is one of nine brought to the prison, but Messemer does not know which of the nine. The German is sure that the Italian partisan leader will try to contact De Sica. The latter tells Messemer that he agreed to be a decoy, not an informer. Messemer promises De Sica a million lira and safe conduct to Switzerland if he points out Fabrizio. Hysterical during an air raid, the cowardly De Sica, let out of his cell, remembers his role, speaks words of courage and comfort to the prisoners. Finally Fabrizio sends him a note through a prisoner, Vittorio Caprioli. De Sica gives the message and Caprioli's name to Messemer, who then has De Sica give a note to Caprioli to be delivered to Fabrizio. An alert guard intercepts the note after De Sica hands it to Caprioli. Messemer then has Caprioli tortured when the prisoner won't reveal Fabrizio's identity. Caprioli is returned to De Sica's cell after the beating. Caprioli commits suicide rather than risk talking during another such session. De Sica tells Messemer his fellow prisoners will probably kill him now. Messemer has De Sica brutally beaten so that he returns to his cell a victim and a hero. De Sica genuinely starts to assume the real general's charac-

ter. A letter that the Contessa della Rovere wrote to her husband is given to him and De Sica takes new courage and faith from the pride and devotion she has for the General. In a last, desperate attempt to use De Sica, Messemer has him placed with a group of 20 prisoners, 10 of whom are to be executed the next day in retaliation for the assassination by the partisans of the Fascist Party leader in Milan. Fabrizio finally makes himself known to De Sica, inspires the former swindler to the point that when his name is called, he spurns Messemer's offer of freedom in exchange for identifying Fabrizio. De Sica goes to his death knowing that Fabrizio has been saved and that he is dying a patriot.

An Italian-French co-production of Zebra Film, Rome, and S.N.E. Gaumont, Paris. Morris Ergas was executive producer; Roberto Rossellini directed from a screenplay by Sergio Amidei, Diego Fabri and Indro Montanelli, from an incident suggested by Montanelli. English subtitles by Herman G. Weinberg.

Adults.

**"Rue de Paris" with Jean Gabin, Renee Faure,
Claude Brasseur, Marie-Jose Nat, Roger Dumas**
(Lopert, current; time, 90 min.)

Fine. A highly realistic, touching, humor-filled drama from France about an elderly widower's problems with his three children — a cycling champ, a cover girl and a sullen, pugnacious lad whom he did not father. As the construction foreman who sees his athlete son "throw" races, his beautiful daughter run off with an aging tycoon and his other son expelled from school, Jean Gabin renders a magnificent performance, being very human, forthright and sympathetic. Claude Brasseur, Rober Dumas and Marie-Jose Nat provide talented enactments as the children. This art theatre attraction is extremely frank in its treatment of sex. There is sufficient suspense in the compact plot. Black-and-white cinematography is first-class:—

Jean Gabin returns home to Paris in 1942, after two years in a prison camp, and learns his wife recently has died in childbirth. He makes no attempt to learn the circumstances of the adultery. He now has three little children instead of the two he left behind. Several years later we find him a construction foreman, proud of his own two children, Claude Brasseur, a champion cyclist, and Marie-Jose Nat, who leaves her job in a shoe store to become a success as a photographer's model. The third child, Roger Dumas gives Gabin very little to be proud of. Dumas is sullen, anti-social and too quick to start a fistfight. After Dumas is expelled from school, Gabin reluctantly places him in a boarding school. Meanwhile, success has gone to the heads of Marie-Jose and Brasseur. She becomes the mistress of of a tycoon in his fifties, Roger Treville. Brasseur is involved in fixed races. When Gabin accuses his daughter of being a prostitute and his son a swindler, the two leave home. Next, Dumas run away. When Dumas punches a policeman, he is picked up by a young streetwalker who reports him to the police when she learns he is only 17 and has run away. When Dumas punches a policeman, he is arrested. In court Marie-Jose and Brasseur, aided by

a lawyer supplied by Treville, testify against Gabin in order to have Dumas taken from him. The attorney then discloses the true relationship between Gabin and the boy he raised as a son. Dumas tells the judge of the devotion and fatherly dedication of Gabin, who knows now that he has only one child—the one not of his flesh. On their way home, Gabin tells Dumas that he doesn't have to attend school any more, asks him what kind of work he wants to do. Gabin is dumfounded and goodnaturedly berates the boy when he says he wants to return to school.

A French Italian Co-Production (Les Films Ariane-Filmsonor), produced by G. Danciger and A. Mnouchkine; directed by Denys de la Patelliere from an adaptation of Rene Lefevre's novel by de la Patelliere and Michel Audiard. Dialogue by Michel Audiard.

Adults.

**"Little Angel" with Maria Gracia,
Jorge Martinez de Hoyos**

(K. Gordon Murray, current; time 90 min.)

Fair. An extremely religious-oriented (Roman Catholic), Mexican-made film, concerning a little farm girl's pre-school life; her trouble with a stern teacher, and her praying for miracles. Filmed in Eastman Colorscope, the poorly English-dubbed picture's leading assets are some calendar-art views of the Mexican countryside, a children's "bullfight" and the interior of the Basilica of St. Mary of Guadalupe. There is a dearth of action in this programmer, which sees the little girl, adequately played by Maria Gracia, pray for her cow to give milk. She isn't told that it's about to have a calf. Much of the slow-paced footage deals with religion. The production should go over much more strongly with Roman Catholic audiences. It was authorized and blessed by the Archbishop of Mexico. The only U. S. name involved is Hugh Downs who did some special narration. Jorege Martinez de Hoyos is properly lethargic and sympathetic as the religious picture-painting shepherd who is the child's confidant:—

Little Maria Gracia lives with her grandmother on a small farm in the Mexican countryside. Maria spends her days happily with the farm animals and with the kindly shepherd, Jorge Martinez de Hoyos, whose strength and gentleness make him her confidant. His hobby is painting religious pictures. The time comes when Maria has to go to school, where she is unhappy. She misses running through the fields, playing bullfight with village boys, of looking for turtles in the lake. And she misses De Hoyos. Her teacher doesn't care for the pet mouse and other animals she brings to school, while Maria doesn't like to be scolded. She has another problem. The cow, Magdalena is not giving milk. De Hoyos won't explain to her the animal's pregnancy. Hearing the story of the Shrine of Guadalupe of the Indian to whom the Virgin had spoken, Maria is enthralled by the miracle which Our Lady had performed. Maria will ask for two miracles—that the cow give milk and that she be excused from attending school. She believes her prayers have been answered only to find that milk said to be the cow's was purchased by De Hoyos and the reason there is no school is that it

is Saturday. With De Hoyos she revisits the Basilica of St. Mary of Guadalupe, tries to reach the altar so that Our Lady can hear her young voice. At closing time, she climbs up the presbytery and up to the Holy Image of the Virgin. There Maria sees the wounded hands of Jesus and hears Our Lady tell her that obedience will remove the nails. Back home Maria finds Magdalena's beautiful new calf. On her way to school she brings Our Lady a most precious gift—her statue of Jesus on the cross from which she found she was able to remove the nails easily.

Produced by Jose Louis Celis and directed by Roberto Rodriguez from his original story and screenplay.

Family.

**"A French Mistress" with Cecil Parker,
James Robertson Justice, Ian Bannen,
Agnes Laurent**

(Films-Around-World, December; time, 91 min.)

Good. Britain's Boulting Brother's latest to be released here is a chuckle-filled light comedy about the uproar caused by the arrival at a boys school of a sexy, sweet female French teacher—thus the misleading title. Major problem provided in the plot: Is the Bardot-like instructress really the headmaster's illegitimate daughter? If so, she can't marry his teacher-son with whom she falls in love. Agnes Laurent is delightful in the title role, her first starring part. Top-flight acting is provided by Cecil Parker as the headmaster, Ian Bannen as his son, and James Robertson as a schoolmaster. Black-and-white photography is fine:—

The French teacher at Melbury Public School has succumbed to bad cooking and headmaster Cecil Parker is faced with the sudden crisis of replacing him. In the whole of France only one teacher can be found with the courage to brave the school's lethal cuisine. The replacement shatters the ordered calm of the boys' school. For the new master turns out to be a mistress! While newcomer Agnes Laurent's academic qualifications are quite adequate, her strictly non-academic attributes are exceptional. She displays them in brief shorts on the tennis court and in a bikini at the swimming pool. School discipline begins to crumble. Parker's son falls in love with Agnes. The head boy retires to bed with what matron diagnoses as a broken heart. The boys ask for extra French lessons. The cook, her suet pudding spurned, threatens mutiny. Then Parker makes a terrifying discovery. Agnes' mother turns out to be a girl he knew years before on a mountaineering holiday in France with one of his staff, James Robertson Justice. During a blizzard, Parker and Agnes' mother spent a night together. Abruptly, Parker breaks off his son's romance, thinking the girl may be his daughter. Agnes misunderstands Parker when he starts to explain and tells her he loves her like a father. She thinks he wants her for himself. She packs to leave. Next, the chairman of the school governors, Thorley Walters, arrives. A military man, it is his son who is smitten with Agnes. But it turns out the boy has chicken pox. Won over by Agnes on sight, Walters confirms

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"A French Mistress" (Continued from Page 3)

her appointment. But before the boys, on strike, learn of this, they have already set fire to the gym. Parker finds that Agnes lied about her age, that she can't be his daughter, and the French mistress and Parker's son look forward to marriage.

Produced by John Boulting and directed by Roy Boulting from a screenplay he co-authored with Jeffrey Dell.

Not for young children.

ACE PICTURE-MAKING SEEN DELAYED FOUR MONTHS

The escrow deadline for the money invested in the American Congress of Exhibitor's film-producing division, ACE Productions, has been extended from January 3 to May 3.

However, the prospectus which is to be submitted to the Securities and Exchange Commission will be ready before that latter date. More than \$3 million has been deposited by the major circuits and more than 30 independent circuits.

About 97 per cent of the subscribers have agreed to the extension and the remaining exhibitors are expected to approve.

A steering committee has been appointed by ACE, in addition to two financial consultants, to supervise further financing steps for the production plan. The committee consists of E. D. Martin, Columbus, Ga.; Adolph Goldberg, Detroit; Mitchell Wolfson, Miami; Harry Arthur, Los Angeles and St. Louis; and Sumner Redstone, Boston. D. R. Buttrey of Nashville and Joseph Selder of New York will serve as consultants.

While the minimum investment to be accepted has been \$25,000, it is understood that the figure will be lowered later for smaller exhibitors who want to have a financial interest in the ACE project.

HARRISON'S REPORTS is disappointed in the four-month delay. We had hoped ACE would have a picture in release by now. But if the extension, as reported, is necessary to enable the new exhibitor-financed company to move forward on a more solid footing, the move is a wise one.

DORIS DAY IN 4 FOR COLUMBIA; 4 OTHER FILMS IN ARWIN DEAL

Eight top-budgeted films, four of which will star Doris Day, are involved in a recent production deal between Arwin Productions (Martin Melcher-Doris Day independent company) and Columbia Pictures. Transaction is reported to be for \$26 million.

An announcement of forthcoming Doris Day pictures spells good news for exhibitors.

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EXHIBITORS STUDY THE 1960 FAVORITES OF THE CRITICS

(Continued from Front Page)

dus," "Inherit the Wind," "Tunes of Glory" and "Psycho" each won a single vote.

Other foreign pictures receiving votes were "The Virgin Spring," "Never on Sunday," "The Big Deal on Madonna Street," "Ikiru," and "Ballad of a Soldier."

Highly significant in the voting by both the National Board's committee and the Gotham critics is the fact that the four prize-winning English-language and foreign films were all produced at rather modest costs, were black-and-white and of comparatively normal length in a year of three-hour roadshows. "The Apartment," "Sons and Lovers," and "Hiroshima, Mon Amour" all dealt frankly with sexual themes. The four were adult films.

Among the American films cited in the various polls being conducted by various groups and trade paper, United Artists' "The Apartment" stands out as a picture which to date has proved to be a smash-hit with the public as well as a favorite of the critics and reviewers.

The multitude of polls should result in selling millions of more tickets to several pictures that for one reason or other the public did not support in their initial time around, as well as to features which have just gone into release.

Needless to say, many artistically excellent films do not have a plot with sufficient mass appeal to be commercial hits in every — or even most — general situations in the country. These productions, if their themes are not too sordid, do lend sorely needed prestige to the industry, however.

Despite the polls — which can only help — it still remains the exhibitor's chore to book pictures which he believes will attract his patrons, whose likes and dislikes he make it his business to fathom. The small-town theatre owner realizes that many of his films will never win a prize from the critics — who usually are more sophisticated than the average movie-goer — that all they will do is please his patrons.

If he sees a picture that suits his customers, and it has garnered a few citations which he can publicize, so much the better.

BALTIMORE TAX HIKE KILLED

Exhibitors in Baltimore last week appeared to have been successful in their fight against an increase in that city's amusement tax.

Substantial industry opposition came as a result of a united battle against the levy by Maryland's theatre owners, with Maryland Theatre Owners Association, a TOA affiliate, working together with the Maryland Allied States unit in the drive.

Here's a good instance of alert exhibitors using their combined strength to oppose a discriminating tax.

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IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XLIII

NEW YORK, N. Y., SATURDAY, JANUARY 7, 1961

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

- 6007 Hell to Eternity—
Hunter-Janssen-Damone-OwensSept.
6009 Caltiki, The Immortal Monster—
Merivale-SullivanSept.
6010 Tormented, The—Carlson-GordonSept.
6011 Time BombOct.
6012 Bloody BroodOct.
6013 Serengeti Shall Not Die (Color)Oct.
6014 Heroes Die Young—Peters-BorlandNov.
6015 The Unfaithful—Lollobrigida-Britt-Cressoy...Dec.
6016 Herod the Great—Purdum-Lopez (Color-Scope) Dec.
6017 Dondi—Janssen-PageApr.
Look in Any Window—Anka-RomanJan.

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

- 501 Angry Red Planet—Mohr-Hayden-Tremayne....Feb.
502 House of Usher, The—Price-Damon Fahey
(Color-C-Scope)July
503 Circus of Horrors—Diffing-Remberg (Color)...May
504 Why Must I Die—Moore-PagetJune
505 Beyond the Time Barrier—Clarke-Tompkins....July
506 Amazing Transparent Man—Chapman-Kennedy. Aug.
508 Journey to the Lost City—Paget-Christian (Color) Oct.
509 Goliath and the Dragon—
Forest-Crawford (Color-Scope)Dec.
Konga—Gough-Johns (Color-Spectamtion)Feb.

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

- Pollyanna—Wyman-Egan-Malden-Olson-Mills-Corcoran
(Tech.)July
Jungle Cat—True-Life Adventure (Tech.)Oct.
Swiss Family Robinson—
Mills-McGuire-MacArthur (Tech.-Panavision)Dec.
101 Dalmations—All Cartoon Feature (Technicolor) April

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

- 431 Twelve to the Moon—ClarkJune
429 Mountain Road, The—Steward-LuJune
430 Battle in Outer Space—
Lee-Sernas-Mercier (Scope-Color)Aug.
450 My Dog, Buddy—London
(Dog Star of "The Littlest Hobo").....Aug.
505 Enemy General, The—Johnson-Aumont-Carrel..Sept.
506 All the Young Men—
Ladd-Poitier-Darren-Corbett-SahlSept.
507 Fast and Sexy—Lollobrigida-Robertson-
De Sica (Tech.-Technirama)Sept.
508 As the Sea Rages—Schell-Robertson-Mitchell...Sept.
509 Wild One, The—Brando-Murphy-Keith (Reis.) Sept.
510 On the Waterfront—Brando-Malden-Cobb-
Steiger-Eva Marie Saint (Reissue)Sept.
511 Song Without End—Bogarde-
Page-Morison-Capucine (C-Scope-Color)Oct.
512—I Aim at the Stars—Jurgens-Shaw-Scala-Lom...Oct.
513 Let No Man Write My Epitaph—Ives-Winters-
Darren-Seberg-Montalban-FitzgeraldNov.
514 Surprise Package—Brynnner-Gaynor-Coward...Nov.
515 I'm All Right, Jack—
Sellers-Carmichael-Terry-ThomasOct.
516 Hell Is a City—
Baker-John Crawford-Pleasence (Scope)....Nov.
517 3 Worlds of Gulliver, The—Mathews-
Morrow-Thorburn (Superdynamation Color) ..Dec.
518 Please Turn Over—Ray-Kent-PhillipsDec.
519 Jazz Boat—Newley-Aubrey-Winters-
Ted Heath (C-Scope)Dec.
Wackiest Ship in the Army, The
Lemmon-Nelson (C-Scope-Color).....Jan.
Sword of Sherwood Forest—
Greene-Cushing (Scope)Jan.
Hand in Hand—
Gregson-Throndike-Currie-Parry-NeedsJan.
Pepe—Cantinflas-
Dailey-Jones Guest Stars (C-Scope-Color)..Special
Angel Baby—Hamilton-McCambridge-Blondell...Feb.

Warrior Empress, The—

- Mathews-Louise (C-Scope-Color)Feb.
Underworld, U.S.A.—Robertson-Kay-DornFeb.
Visa to Canton—Basehart-Seyler-Gastoni (Color) Feb.
Cry For Happy—Ford-O'Connor-
Taka-Shigeta-Umeki (C-Scope-Color)Mar.
Full Treatment, The—
Ronald Lewis-CilentoMar.
Born Yesterday—
Holliday-Holden-B. Crawford (reissue).....Mar.
Solid Gold Cadillac, The—
Holliday-P. Douglas (reissue)Mar.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- Day They Robbed the Bank of England, The—
Ray-GriffithJuly
20 All the Fine Young Cannibals—Wood-Wagner-
Kohner-Hamilton (C-Scope-Color)Aug.
101 Angel Wore Red, The—Gardner-Bogarde-Cotten Sept.
102 Subterraneans, The—Carron-Peppard-Rule-
MacDowall (C-Scope-Color)Sept.
103 Key Witness—Hunter-Crowley (C-Scope)Oct.
104 Where the Hot Wind Blows—Lollobrigida-
MontandNov.
106-Butterfield 8—Taylor-Harvey-Fisher
Merrill (C-Scope-Color)Nov.
110 Where the Boys Are—Hart-Hamilton-Mimieux-
Francis (C-Scope-Color)Dec.
Village of the Damned—Sanders-Shelley-Gwynn Dec.
Gorgo—Travers-Sylvester-Winter (Color)Jan.
Go Naked in the World—Lollobrigida-Franciosa-
Borgnine-Patten (Color)Feb.
Atlantis, The Lost Continent—Hall-Taylor-
Dall (Color)March
Ben HurSpecial
Cimarron—Ford-Schell (C-Scope-Color)Special

Paramount Features

(1501 Broadway, New York 36, N. Y.)

- 5926 Psycho—Perkins-Leigh-Miles-GavinAug.
5927 It Started in Naples—Gable-Loren-
De Sica (V-Vision-Color)Aug.
6002 Under Ten Flags—Hellin-Laughton-Denomgeot Sept.
6001 Boy Who Stole a Million, The—Texera-Benet..Sept.
6005 G. I. Blues—Presley-Prowse (Color)Nov.
6006 Breath of Scandal, A—Gavin-Loren-
Chevalier (V-Vision-Color)Nov.
6007 CinderFella—Lewis-E. Wynn-AlberghettiDec.
World of Suzie Wong, The—Holden-Kwan-
Syms-Wilding (Tech.)Jan.
Blueprint for Robbery—O'Malley-Wilkie-Gist Jan.
Savage Innocents, The—Quinn-
Tani (Tech-color-Technirama)Feb.
Blood and Roses—M. Ferrer-Martinelli
Vadim (Tech.)March

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 011-7 Dog of Flanders (C-Scope)—
Ladd-Crisp-BikelMar.
012-5 Masters of the Congo Jungle (C-Scope)—
Nature SubjectApr.
009-1 The Wild River (C-Scope)—
Clift-Remick-Van FleetApr.
016-6 Valley of the Redwoods (C-Scope)—
Hudson BernayApr.
017-4 Flame Over India (C-Scope)—More-Bacall...Apr.
018-2 Crack in the Mirror (C-Scope)—
Welles-Greco-DillmanMay
019-0 Upstairs and Downstairs—Craig-Demongeot..May
010-9 Wake Me Whn Its Over (C-Scope)—
Kovacs-ShawnMay
013-3 13 Fighting Men (C-Scope)—Williams-Dexter..May
004-2 Bobbikins (C-Scope)—Bygraves-JonesJune
021 Story of Ruth—Eden-Whitman (C-Scope) ...June
Captain's Table, The—
Gregson-Cummin (Color)June
028 From the Terrace—
Newman-Woodward (C-Scope)June
Let's Make Love—
Monroe-Montand (C-Scope)July
026 Lost World—Lamas-Welles (C-Scope-Color) .July

031 Murder, Inc.—Britt-Whitman (C'Scope-Color) .July
 021 Story of Ruth, The—Eden-Whitman (C'Scope-Color)July
 027 Trapped in Tangiers—Purdum-Page (C'Scope) ..July
 028 From the Terrace—Newman-Woodward (C'Scope-Color)July
 026 Lost World—Lamas-Rains (C'Scope-Color)July
 031 Murder, Inc.—Britt-Whitman (C'Scope)July
 020 For the Love of Mike—Basehart (C'Scope-Color) Aug.
 029 One Foot in Hell—Ladd-Murray-Michaels (C'Scope-Color)Aug.
 032 39 Steps, The—More-ElgAug.
 033 Young Jesse James—Stricklyn-Parker (C'Scope)Aug.
 035 Sons and Lovers—Stockwell-Hiller (C'Scope) .. Aug.
 034 Let's Make Love—Monroe-Montand-Randall (Color)Sept.
 042 Walk Tall—Parker-Taylor (Color)Sept.
 043 Freckles—West-Christensen (C'Scope-Color) ..Sept.
 044 Squad Car—Bryer-RaafSept.
 025 September Storm—Stevens-Dru (3-D, Color) ..Oct.
 036 High Time—Crosby-Fabian-Weld (C'Scope-Color)Oct.
 040 Captain's Table, The Gregson-Cummins (C'Scope-Color)Oct.
 046 Desire in the Dust—Burr-Hyer (C'Scope)Oct.
 047 Secret of the Purple Reef, The—Richards-Dean (C'Scope-Color)Oct.
 039 Goddess of Love—Lee-Serns (C'Scope-Color) ..Nov.
 050 Tess of the Storm Country—Baker-Philips (Color)Nov.
 051 North to Alaska—Wayne-Capucine-Fabian (C'Scope-Color)Nov.
 053 Desert Attack—Mills-Syms (Scope)Nov.
 037 Legions of the Nile—Cristal-Manni (C'Scope-Color)Dec.
 054 Wizard of Baghdad—Shawn-Baker-Coe (C'Scope-Color)Dec.
 056 Flaming Star—Presley-Eden (C'Scope-Color) ..Dec.
 057 Esther and the King—Collins-Egan (C'Scope-Color)Dec.
 Marriage-Go-Round—Hayward-Mason-Newmar (C'Scope-Color)Jan.
 Double Trouble—Noonan-Marshall (C'Scope-Color)Jan.
 Circle of Deception—Dillman-S. Parker (C'Scope)Jan.
 Little Shepherd of Kingdom Come—Rodgers-Patten-Wills (C'Scope-Color)Jan.
 Millionairess, The—Loren-Sellers-De Sica-Sim (C'Scope-Color)Jan.
 Sanctuary—Remick-Montand-Odetta (C'Scope) .Feb.
 Queen's Guards—Massey-Stevens (C'Scope) ...Feb.
 Misty—D. Ladd-O'Connell (C'Scope-Color)Feb.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Apartment, The—Lenmon-MacLaine-MacMurray (Scope)July
 6018 Cage of Evil—Foster-BlairJuly
 6023 Elmer Gantry—Lancaster-SimmonsAug.
 6024 Walking Target—Foster-Evans-AndersAug.
 6025 Night Fighters, The—Mitchum-O'HerlihySept.
 6019 Studs Lonigan—Knight-StevensonSept.
 6027 Magnificent Seven, The—Brynnner-McQueen-Buchholz-WallachOct.
 6026 Inherit the Wind—Tracy-March-Kelly-EldridgeNov.
 6104 Facts of Life, The—Hope-BallJan.
 Misfits, The—Monroe-Gable-CliftJan.
 Five Guns to Tombstone—Brown-WilderJan.
 Matter of Conviction—Lancaster-WintersFeb.
 Warlord of Crete—Mathias-SchifanoFeb.
 Burma Patrol—Foster-TakaFeb.
 6028 Alamo, The—Wayne-Harvey-Widmark (Todd-AO, Color)Special
 6101 Exodus—Newman-Saint-Lawford (Scope) ..Special

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

6017 S. O. S. Pacific—Angeli-Gregson-Constantine ..July
 6018 College Confidential—Van Doren-S. Allen-MeadowsAug.
 6019 Chartreuse Caboose—Bee-B. Cooper-Buchanan (Color-Scope)Aug.

6020 Seven Ways from Sundown—Murphy-Sullivan (Color)Sept.
 6021 Between Time and Eternity—Palmer-Thompson (Color)Sept.
 6101 Midnight Lace—Day-Harrison-Gavin-Loy (Color)Nov.
 6102 Private Lives of Adam and Eve, The—Rooney-Van Doren (part in color)Dec.
 6103 Grass Is Greener, The—Grant-Kerr-Mitchum-Simmons (Tech-color-Technirama)Jan.
 6104 Great Imposter, The—CurtisFeb.
 6105 Shakedown, The—T. Morgan-H. CourtFeb.
 6106 Romanoff & Juliet—Ustinov-Dee-Gavin (Color) Mar.
 To Hell and Back—A. Murphy-Thompson (Tech-C'Scope) ReissueMar.
 Lawless Breed, The—Hudson-Adams (Tech) ReissueMar.
 Spartacus—Douglas-Simmons (Technirama-Tech.)Special

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

921 Ocean's 11—Sinatra-Martin-Lawford-Davis (Color)Aug.
 001 Crowded Sky, The—Andrews-R. Fleming-Zimbalist (Color)Sept.
 004 Girl of the Night—Francis-KerrOct.
 005 Dark at the Top of the Stairs, The—Preston-McGuire (Color)Oct.
 002 Sunrise at Campobello—Bellamy-Garson-Cronyn (Color)Nov.
 007 Sundowners, The—Mitchum-Kerr-Ustinov-Johns (Color)Dec.
 Fever in the Blood, A—Zimbalist-Dickinson . .Jan.
 Gold of the Seven Saints—Walker-R. Moore . . .Feb.

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

4555 Candid Microphone No. 3, Series 1 (11 min.) (Reissue)Aug.
 5551 Candid Microphone No. 1, Series 2 (9 min.) (Reissue)Sept.
 5552 Candid Microphone No. 2, Series 2 (11 min.) (Reissue)Nov.
 5501 Polygamus Polonius-Color Cart. Spec. (9 min.) (Reissue)Nov.
 5601 How Now, McBoing Boing-Color Favorites (7½ min.) (Reissue)Sept.
 5602 Wacky Wigwams-Color Favorites (8-min.) (Reissue)Sept.
 5603 Spare That Child—Color Favorites (6½ min.) (Reissue)Oct.
 5604 Way of All Pests—Color Favorites (7½ min.) (Reissue)Nov.
 5605 Four Wheels, No Brakes—Color Favorites (6½ min.) (Reissue)Nov.
 5606 Skeleton Frolic—Color Favorites (7½ min.) (Reissue)Dec.
 5851 Canine Crimebusters—Film Novelties (10 min.) Oct.
 5701 No Biz Like Shoe Biz—Loopy de Loop Color Cart. (6½ min.)Sept.
 5751 Dog Snatcher—Mr. Magoo (7 min.) (Tech) (Reissue)Sept.
 5752 When Magoo Flew (7 min.) (C'Scope-Tech.) (Reissue)Sept.
 5753 Pink and Blue Blues—Mr. Magoo (7 min.) (Tech.) (Reissue)Nov.
 5951 Ray Anthony & His Orch.—Thrills of Music (10½ min.) (Reissue)Oct.
 4806 Holiday for Champions—World of Sports (9½ min.)Aug.
 5852 Push Back the Edge—Film Novelties (10 min.) (Reissue)Dec.
 5702 Here, Kiddie, Kiddie—Color Cart. (6½ min.) ..Dec.

Columbia—Two Reels

5421 One Shivery Night—Assorted & Comedy Fav. (16½ min.)Sept.
 5431 Waiting in the Lurch—Assrtd. & Comedy Fav. (15½ min.)Oct.
 5422 House About It—Assrtd. & Comedy Fav. (16½ min.)Nov.
 5432 Radio Riot—Assrtd. & Comedy Fav. (16 min.) Nov.
 5401 Income Tax Sappy—Three Stooges (16½ min.) Sept.
 5402 Pardon My Backfire—Three Stooges (16 min.) Oct.

5403 Musty Musketeers—Three Stooges (16 min.) ..Nov.
 4403 Loose Loot—Three Stooges (16 min.)Nov.
 4404 Tricky Dicks—Three Stooges (16 min.)Nov.
 5120 Son of Geronimo (15-Chapter Serial)Nov.
 5423 Hold That Monkey—Assorted & Comedy Fav.
 (16 min.) ReissueDec.
 5433 Bride and Gloom—Assrtd. & Comedy Fav.
 (16 min.) ReissueDec.

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons—all Technicolor reissues—are in current release.)

W-77 Barney's Hungry Cousin (7 m.)
 W-266 Neopolitan Mouse (7 m.)
 W-267 Pup on a Picnic (7m.)
 W-268 The Flea Circus (7 m.)
 W-269 Downhearted Duckling (7m.)
 W-270 Dixieland Droopie (8 m.)
 W-271 Field and Scream (7 m.)
 W-272 Mouse for Sale (7 m.)
 W-273 Cat Fishin' 8 m.)
 W-274 Part Time Pal (8 m.)
 W-275 Cat Concerto (7 m.)
 W-276 Dr. Jekyll & Mr. Mouse (7 m.)
 W-261 Pet Peeve (7 m.)
 W-262 Mice Follies (7 m.)
 W-263 Touche Pussy Cat (7 m.)
 W-264 Farm of Tomorrow (7 m.)
 W-265 Southbound Duckling (7 m.)

Paramount—One Reel

J19-3 Busy Buddies—Jeepers & Creepers (6 min.)
 ColorJune
 J19-4 Scouting for Trouble—Jeepers & Creepers (6 min.)
 ColorSept.
 C20-1 The Cat—The Cat Series (8 min.) Color ...Sept.
 C20-2 Cool Cat Blues—The Cat Series (Color) ...Jan.
 S20-1 Rail Rodents—Herman & Katnip (7 min.)
 ColorSept.
 S20-2 Robin Rodenthood—Herm. & Katnip (7 min.)
 ColorSept.
 S20-3 A Bicep Built for Two—Herm. & Katnip (7 min.)
 ColorSept.
 S20-4 Mouse Trapeze—Herm. & Katnip (7 min.)
 ColorSept.
 M19-7 Shootin' Stars—Modern Madcaps (6 min.)
 Tech.Aug.
 M19-8 Disguise the Limit—Mod. Madcaps (6 min.)
 Tech.Sept.
 M20-1 Galaxia—Mod. Madcaps (Tech.)Oct.
 M20-2 Bouncing Benny—Mod. Madcaps (Tech.) ..Nov.
 M20-3 Terry the Terror—Mod. Madcaps (Tech.) ...Dec.
 M20-4 Phantom Moustacher—Mod. Madcaps (Tech.) Jan.
 P19-2 Monkey Doodles—Noveltoons (6 min.) Tech. Apr.
 P19-3 Silly Science—Noveltoons (6 min.) Tech. ...May
 P19-4 Peck Your Own Home—Noveltoons (6 min.)
 Tech.May
 P19-5 Counter Attack—Noveltoons (6 min.) Tech. ...Aug.
 P19-6 Turning the Fables—Noveltoons (6 min.) Tech. Aug.
 P19-7 Fine Feathered Friend—Noveltoons (6 min.)
 Tech.Sept.
 P19-8 Planet Mouseola—Noveltoons (6 min.) Tech. ..Oct.

Twentieth Century-Fox—One Reel

5938-6 Better Late than Never—
 Terrytoon (reissue)Aug.
 5909-7 Wild Life—Terrytoon (C'Scope)Sept.
 5910-5 Hashimoto-San—Terrytoon (C'Scope)Oct.
 5911-3 Creatures from Outer Space—
 Terrytoon (C'Scope)Nov.
 5912-1 The Leaky Faucet—Terrytoon (C'Scope) ...Dec.
 5031 How to Relax—Terrytoon Topper (7 min.)
 Tech. ReissueJune
 5032 Helpless Hippo—Terryt'n Topper (7 min.)
 Tech. ReissueApr.
 5033 Nonsense Newsreel—Terryt'n (7 min.)
 Tech. ReissueJune
 7003-7 Golfing With Sam Snead—Movietone (9 min.)
 (C'Scope-Color)Aug.
 7007-8 Exercise Little Bear—Movietone (9 min.)
 (C'Scope-Color)Aug.
 7008-6 Sampan to Safety—Movietone
 (C'Scope-Color)Sept.
 7009-4 Assignment Thailand—Movietone (10 min.)
 (C'Scope-Color)Oct.

7010-2 Underwater Demolition Team—Movietone
 (C'Scope-Color)Nov.
 7011-0 Assignment Turkey—Movietone (9 min.)
 (C'Scope-Color)Dec.
 7012-8 Down the Road—Movietone (10 min.)
 (C'Scope-Color)Dec.
 5007-0 The Wayward Hat—Terrytoon (7 min.) Color July
 5024-5 Trapeze Please—Terryt'n (7 min.) (Color) ..July
 5008-8 The Littlest Bully—Terryt'n (7 min.) (Color) Aug.
 5009-6 Two Ton Baby Sitter—Terryt'n (7 min.)
 (Color)Sept.
 5010-4 Tin Pan Alley Cat—Terryt'n (7 min.) (Color) Oct.
 5025-2 Deep Sea Doodle—Terryt'n (7 min.) (Color) Oct.
 5011-2 House of Hashimoto—Terryt'n (7 min.)
 (Color)Nov.
 5026-0 Stunt Men—Terryt'n (7 min.) (Color) ...Nov.
 5012-0 Daniel Boone, Jr.—Terryt'n (7 min.) (Color) Dec.

Universal—One Reel

4111 Southern Fried Hospitality—Lantz Cartune
 (6 m.) Tech.Nov.
 4131 Helter Shelter—Lantz Cart. (6 m.) Tech.Nov.
 4112 Fowled Up Falcon—Lantz Cart. (6 m.) Tech. ...Dec.
 4132 Witch Crafty—Lantz Cart. (6 m.) Tech.Dec.
 4114 Rough and Tumble—Lantz Cart. (6 m.) Tech. ...Jan.
 4133 Private Eye Poach—Lantz Cart. (6 m.) Tech. ...Jan.
 4113 Poop Deck Pirate—Lantz Cart. (6 m.) Tech. ...Jan.
 4134 Bedtime Bedlam—Lantz Cart. (6 m.) Tech. ...Feb.
 4115 Eggknapper—Lantz Cart. (6 m.) Tech.Feb.
 4135 Squareshootin' Square—Lantz Cart. (6 m.)
 Tech.Mar.
 4116 The Bird Who Came To Dinner—Lantz Cart. (6 m.)
 Tech.Mar.
 4136 Bronco Busters—Lantz Cart. (6 m.) Tech.Apr.
 4117 Gabby's Dinner—Lantz Cart. (6 m.) Tech. ...Mar.
 4118 Papoose on the Loose—Lantz Cart. (6 m.) Tech Apr.
 4119 Clash and Carry—Lantz Cart. (6 m.) Tech. ...Apr.
 4120 Moritz Blitz—Lantz Cart. (6 m.) Tech.May
 4121 Bear and the Bees—Lantz Cart. (6 m.) Tech. ...May
 4122 Sufferin' Cats—Lantz Cart. (6 m.) Tech.June
 4123 Mississippi Slow Boat—Lantz Cart. (6 m.) Tech. July
 4124 Franken-Stymied—Lantz Cart. (6 m.) Tech. ...July
 4125 Busman's Holiday—Lantz Cart. (6 m.) Tech. ...Aug.
 4129 Phantom of the Horse Opera—Lantz Cart. (6 m.)
 Tech.Oct.
 4171 Valley of the Mekong—One-Reel Special
 (Color)Nov.
 4172 The Lion City—One Reel Special (Color)Dec.
 4173 Treasures of Istanbul—One Reel Special
 (Color)Jan.
 4174 Down Jamaica Way—One Reel Special (Color) Feb.
 4175 Sidetracked—One Reel Special (C'Scope-Color) Mar.
 4176 Treasure of the Deep—One Reel Special (Color) Apr.
 4177 Brooklyn Goes to Mexico—One Reel Special
 (C'Scope-Color)May
 4178 Troubled Islands—One Reel Special (Color) ..June

Warner Bros.—One Reel 1960-1961

8701 The Dixie Fryer (7 min.) Tech.Sept.
 8702 Hopalong Casualty (7 min.) Tech.Oct.
 8703 Trip for Tat (7 min.) Tech.Oct.
 8704 Doggone People (7 min.) Tech.Nov.
 8705 High Note (7 min.) Tech.Dec.
 8706 Cannery Woe (7 min.) Tech.Jan.
 8707 Zip 'N Short (7 min.) Tech.Jan.
 8708 Hoppy Daze (7 min.) Tech.Feb.
 8709 The Mouse on 57th Street (7 min.) Tech.Feb.
 8710 Strangled Eggs (7 min.) Tech.Feb.
 8711 Birds of a Feather (7 min.) Tech.Apr.
 8712 D'Fightin' Ones (7 min.) Tech.Apr.
 8721 From Hare to Heir—Bugs Bunny (7 min.) Color Sept.
 8722 Lighter Than Hare—Bugs Bunny (7 min.) Color Dec.
 8301 Room & Bird—Blue Ribbon (7 min.) Tech. ...Sept.
 8302 Cracked Quack—Blue Ribbon (7 m.) Tech. ...Oct.
 8303 His Hare Raising Tale—Blue Ribbon (7m.) Tech. Oct.
 (7m.) Tech.Oct.
 8304 Gift Wrapped—Blue Ribbon (7 m.) Tech.Nov.
 8305 Little Beau Pepe—Blue Ribbon (7 m.) Tech. ...Dec.
 8306 Tweet Tweet Twenty—Blue Ribbon (7 m.) Tech. Dec.
 8307 Bunny Hugged—Blue Ribbon (7 m.) Tech. ...Jan.
 8308 The Wearing of the Grin (7 m.) Tech.Feb.
 8309 Beep Beep—Blue Ribbon (7 m.) Tech.Mar.
 8310 Rabbit Fire—Blue Ribbon (7 m.) Tech.Apr.
 8311 Feed the Kitty—Blue Ribbon (7 m.) Tech. ...Apr.

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No. 2

DIVERSIFICATION AND THE MAJORS

The Government's anti-trust lawyers are moving slowly but surely against some business mergers that are made solely to diversify corporate investments, a Federal policy which should continue during the Kennedy Administration.

The Federal Trade Commission, admitting that "Diversification . . . can be a very healthy thing," points out that it "can be an advantage to the company, its employees and its stockholders, and the nation as a whole."

However, the Commission notes that diversification by merger "can have certain anticompetitive effects. Obviously such a diversifying acquisition removes an otherwise potential competitor. It can also, so materially affect the existing competitive pattern of the industry being entered as to erode the last vestiges of a previously liveable enterprise."

Government lawyers want to know if the acquiring company has so much financial power that competitors in the industry it is moving into will not be able to compete.

The Federal Trade Commission, incidentally, brought 11 anti-merger complaints in 1960, three more than during the previous year.

How does the move against giant companies going into another field—where they will have funds to out-advertise and knock out smaller competitors in that industry—relate to the major motion picture producer-distributors?

It will have the immediate effect of slowing down any diversification plans they may have. If the Government's trustbusters continue to get tougher in this area, it actually may prevent such mergers.

It certainly is another indication that any move by the majors to merge within the industry will be more difficult than ever.

All of this may, on the one hand, help exhibitors by forcing the majors to devote all of their funds and efforts toward making and distributing motion pictures, with the result that they will not look to greener pastures outside the business but will have to concentrate on doing what they can to make a profit from the industry and customers which are mainly responsible for their present greatness.

However a company confined to the film industry may, in addition to making more pictures, try to get more money from its customers for its product.

Then competition among the distributors becomes more important than ever for the theatre owner.

It thus remains for organized exhibition to scrutinize constantly any antitrust practices of the majors.

It is only through healthy competition among the majors that the average theatre owner can succeed.

DETROIT, 1960: CITY'S EXHIBITORS UNITED FOR CO-OP ADS, PROMOTIONS

How some 23 neighborhood theatres and 14 drive-ins established an informal association called Metropolitan Exhibitors of Detroit for the sole purpose of business-building activity, and spent more than \$150,000 on cooperative advertising during 1960 has been disclosed by Milton H. London, president of the Allied Theatres of Michigan.

Mr. London stressed the fact that the expenditure was in addition to each theatre's normal advertising outlay.

The cost of promoting the neighborhood runs of 37 pictures during the year was shared almost equally by distributors and exhibitors. Approximately 52 per cent of the budget went for radio spots, 26 per cent on newspaper display and 22 per cent on TV spots.

Ad campaigns averaged about \$4,000 per feature. Biggest expenditure was \$9,000 for the multiple first-run of "The Bellboy." Other budgets were: "Operation Petticoat," \$6,800; "Psycho," \$6,000; "Pillow Talk," "Journey to the Center of the Earth," "On the Beach," and "Sink the Bismark," about \$5,000 each.

Other promotions by the Detroit theatres throughout the year included: "Movie Month in Detroit" during January, which saw a proclamation to that effect by the mayor. The Kroger Super Markets distributed over half a million discounted ducats to their customers in a ticket-selling tie-in. Radio and TV were saturated with 10-second tapes of celebrities in which Rock Hudson, Robert Mitchum, Carroll Baker, Jack Webb, Thelma Ritter and others urged Detroiters to "be certain to see the fine motion pictures showing at your neighborhood and drive-in theatres during "Movie Month in Detroit." Newspapers gave considerable editorial space to help make the local citizens "movie-conscious."

During February, theatre men joined with Helen Bower of the Detroit Free Press to promote her annual "New Faces, Going Places" Contest. On ten consecutive days the Free Press gave a headlined build-up to one of Hollywood's rising young stars. Ballots were distributed in all Detroit theatres, which helped to publicize the contest by showing

(Continued on Back Page)

**"Cry for Happy" with Glenn Ford,
Donald O'Connor, Miiko Taka, James Shigeta
and Miyoshi Umeki**

(Columbia, March; time, 110 min.)

Good. A ribald comedy, in CinemaScope and Eastman Color by Pathe, about four American navy men in Japan who live with four beautiful — but wholesome — geishas. The women help them stock the place with neighborhood kids to fool the admiral and some newsmen who are led to believe that the "house" is an orphanage. Glen Ford gives a strong characterization of a combat photographer, a chief petty officer who commands Donald O'Connor (a wolf who marries one of the girls), James Shigeta (a nice Nisei who can't speak a word of Japanese without a dictionary, who also marries one of the geishas), and a third sailor, Chet Douglas. Miiko Taka and Miyoshi "Nancy" Umeki of "Sayonara" fame, are the two best-known of the Japanese. Robert Kino is outstanding as an egotistical Japanese film producer whose movie, an Eastern Western, "The Rice Rustlers of Yokohama Gulch," is a highlight of the William Goetz production. Most of the comedy is belabored. The dialogue, overly frank in its treatment of sex, has some of the raciest lines we've heard yet in the new "adult" wave of American films. This approach to burlesque comedy is going to bring new cries from censors and those demanding that pictures here be classified. Production values are only fair, hardly any advantage taken of the Japanese background:—

During the Korean War, Glenn Ford is a Chief Petty Officer in Kyoto, Japan, where he heads a photographic unit. Three new men are placed under his command: Donald O'Connor, James Shigeta (a Nisei who doesn't know the Japanese language), and Chet Douglas, who is so tall he has to keep his head out of Ford's darkroom, a former bank vault. The fun begins when Ford tells some ace foreign correspondents that he and his boys run a small orphanage in Japan. This is news to the top Far East Admiral, Howard St. John; the correspondents, and to Ford's men as well. Ford's friend, a Japanese movie producer, Robert Kino, finds a house for Ford and his men — a Geisha house owned by Kino's cousin, who is away on business. The house, however, is not empty. His cousin, Miiko Taka, is still there, with her three geisha girls, Miyoshi Umeki, Michi Kobi and Tsuruko Kobayashi. Miiko's the mama-san. All are beautiful girls, but are clean, wholesome entertainers — not the promiscuous women that Wolf O'Connor hoped they would be. Kino reminds Miiko that she can use the money the men would pay as rent, and the four Americans move in. Ford lets Shigeta wear his jacket so the neighbors will be pleased that a Japanese-American lives there. The girls are wise to the hoax, however. The four sailors fall in love. Ford with Miiko, O'Connor with Miyoshi, Shigeta with Michi, and Douglas with Tsuruko. Kino holds the world premiere of his film, a drama designed to entertain Americans as well as Japanese. The audience treats the Eastern Western as a comedy. At the screening, the Admiral and the newsmen tell Ford they want to visit the orphanage, after seeing him holding a Nipponese infant. The "orphan" story is front-page news in the States. The Pentagon tells

the Admiral to visit the orphanage for a special broadcast with the men. The geisha girls, offering ice cream, borrow a batch of local kids and pose them as the orphans for the Admiral's visit. The plan works and the place becomes an orphanage when thousands of Americans donate money. O'Connor marries Miyoshi, Shigeta weds Michi, and Ford and Miiko are friends as the story ends.

A William Goetz Production. Goetz was producer, George Marshall directed from Irving Brecher's screenplay based on George Campbell's novel.

Adults.

**"The Jailbreakers" with Robert Hutton,
Mary Castle and Michael O'Connell**

(American-Int'l, current; time, 63 min.)

Poor. A crime melodrama for the lower slot of a mid-week double bill. The plot concerns an innocent young man, who with his wife, unwittingly aids three escaped prisoners — his stepfather and two other vicious criminals — to reach a ghost town where they plan to ambush a fourth mobster retrieving \$400,000. Although young Alexander Grasshoff wrote, produced and directed this little picture, he hardly indicates any signs of being a triple-threat. The snail-paced, unbelievable script is amateurish, the acting generally no better. Little suspense is generated. The only player showing talent is Gabe Delutri, who makes a realistic psychotic killer. The grim tale offers no comic relief:—

Three hardened criminals — Michael O'Connell, Gabe Delutri and Anton Van Stralen — escape from prison with intentions of recovering \$400,000 which was stolen and hidden by a fourth gangster, Carlos Chavez. The fleeing trio meet with O'Connell's stepson, Robert Hutton, in hopes of using him in finding the stolen money. Hutton is unaware that the men have escaped prison, and thinking his stepfather, a former lawyer, really wants to prove his innocence, helps them. Accompanied by his pretty wife, Mary Castle, Hutton drives the three men into the mountains and to a nearby Ghost Town where the money is supposedly hidden. While waiting in ambush for Chavez to show up, Delutri, a psychopath, drives into town for bullets. There he kills a sheriff and kidnaps a shapely teen-ager girl, Toby Hill, bringing her back to the Ghost Town. By this time Hutton knows the three men are up to something. He shows he learned judo in the Marines by whipping the muscular Van Stralen, who molests Mary. When Chavez shows up, the three escapees wait till he digs up his money box before shooting him. Conflict among the trio occurs and the last survivor, Delutri, drives off a cliff with the money, not knowing that Hutton has tampered with the car's brakes. Hutton, Mary and Toby, start the long walk back to town.

Written, produced and directed by Alexander Grasshoff.

Adults.

NANCY KWAN IN U-I FILM

Nancy Kwan, who proved a sensation in the title role of Paramount's "The World of Suzie Wong," has been set by Universal-International for the top feminine role in "Flower Drum Song," based on the Rodgers and Hammerstein Broadway musical.

"Sword of Sherwood Forest"
with Richard Greene, Peter Cushing,
Niall MacGinnis, Richard Pasco
(Columbia, January; time, 80 min.)

Fair. A British-made outdoor adventure programmer, filmed in Megascope and Eastman Color by Pathe, in which the famed Robin Hood saves the Archbishop of Canterbury from an ambush by the mean Earl of Newark and a corrupt sheriff, who is trying to take over a castle. There is some good swordplay, archery and a bit of romance — all in colorful forest settings. Our major objection to this one is excessive violence in a flogging scene, and a script which adults as well as children — who otherwise should like this action feature — will find hard to comprehend. Richard Greene is a convincing Robin Hood, while Peter Cushing is nasty enough as the bad sheriff. Others featured include Niall MacGinnis as Friar Tuck, Richard Pasco as the Earl of Newark, Nigel Green as Little John and Sarah Branch as Marian Fitzwalter, the pretty maiden who falls in love with the outlaw leader. Photography is fine:—

Desmond Llewellyn, a traveller, wounded by the men of the Sheriff of Nottingham, (Peter Cushing), escapes and unwittingly rides into the camp of Robin Hood (Richard Greene) and his band of outlaws. Little John (Nigel Green) fails to learn who the man is. A young lady Sarah Branch, who was bathing in a nearby pool, accuses Robin of shooting the man. Robin is attracted to her; she to him. She asks Robin to meet her at the inn. There she has brought her friend, the sheriff, Robin's most dangerous enemy. He promises Robin a pardon if he'll turn over to him the wounded traveler. Not trusting the sheriff, Robin refuses and is proven right when his band has to rescue him from the sheriff's men as he leaves the inn. Back in camp, the wounded man whispers "danger in Bawtry" before he dies. On his person is a gold emblem, on which is engraved a falcon gripping a daisy. Robin can't decipher this. The sheriff's men come after Robin. Under the threat of death, one of Robin's men tells where the camp is, but the outlaws have spied the sheriff and already have dispersed. Sarah and Robin meet again, set a date at Friar Tuck's (Niall MacGinnis). Disguised as a woodman, Robin visits the friar. They are visited by the Earl of Newark (Richard Pasco), who wears the same falcon and daisy emblem worn by the slain traveller. After seeing Robin use his bow, the Earl offers him a job. Intrigued, Robin goes with him, sending Tuck to Bawtry to learn what he can. Tuck arrives too late to hear that Hubert Walter (Jack Gwillim), King's Chancellor and Archbishop of Canterbury, has frustrated the sheriff's plan to take over Bawtry Castle. At Newark Castle, Robin learns that he has been hired to kill a man for the earl. Before he can find out who the intended victim is, the sheriff arrives, engages Robin in a sword fight. Robin escapes, returns to camp, where he learns from Tuck that the daisy is the Chancellor's badge, the falcon is the Earl of Newark's. He also learns that Sarah has gone to find the Chancellor, whom he suspects of being in danger from Lord Newark. Robin arrives in time to save the Chancellor and Sarah from an ambush set up by the Sheriff and Newark. Walter and Sarah seek sanctuary in a nearby Priory, while Robin and his

band deal with the sheriff's men. Robin goes to the Priory to warn the Chancellor, but the Prioress, Vanda Godsell, a cousin of Newark's, refuses to admit him. Next, when Newark and the sheriff disagree on how to dispose of the Chancellor, the sheriff is killed by one of Newark's friends. Disguised, Robin and Little John enter the Priory, warn the Chancellor as Newark and his men arrive, with swords drawn. In the ensuing fight, Robin, Little John and the Chancellor slay their four adversaries. The next morning, the Chancellor bids farewell to his rescuers and sets off, leaving Sarah in the camp with Robin Hood.

A Hammer Film Production in association with Yeoman Films Ltd. Produced by Sidney Cole and Richard Greene. Directed by Terrence Fisher from a screenplay by Alan Hackney.

Family.

"The Young One" with Zachary Scott,
Bernie Hamilton, Key Meersman,
Crahan Denton

(Valiant, January; time, 96 min.)

Good. Set in the South, this attention-holding art-exploitation drama deals with a Northern Negro jazz musician who has fled to a small isle to escape a false rape charge by a Southern white woman, and his encounter with the island's two inhabitants — a pretty, white girl in her very early teens and the white game keeper, thrice her age, who seduces her. Art patrons will be attracted by the name of the very low-budgeted film's noted director, Luis Bunuel. The only marquee name in the made-in-Mexico, English-language feature is Zachary Scott, who adequately portrays a hardened game warden who finally sees his guilt. Bernie Hamilton is the musician; Kee Meersman the Southern girl, unbelievably ignorant of sex, as well as racial prejudice. The situations are better than the dialogue — in fact the script has too much talk where action would have spoken louder. Black-and-white photography is excellent:—

A northern Negro musician, Bernie Hamilton, fleeing from a false charge of raping a white woman, lands his small outboard on an isolated island in the southern U. S., which is used as a private hunting preserve. The isle's two inhabitants are a game warden, Zachary Scott, and a 13- or 14-year-old girl, Key Meersman, whose grandfather, the warden's handyman, has died that day. When he sees Key in a dress, with her hair combed and her face washed, Scott suddenly feels she is physically almost a woman and desires her. During Scott's absence from the isle the next day, Hamilton takes supplies and a shotgun from the game warden's cabin, but, by his sympathetic treatment of Key, makes friends with her, gives her a \$20 bill for the gun. On his return, Scott sets out to hunt him down, but Hamilton turns the tables on him. Scott, ignorant of the alleged rape in town, then proves to the musician that he won't harm him, offers him Key's grandfather's job. Scott realizes that Hamilton hasn't molested Key. That evening, as Hamilton plays his clarinet in another cabin, Scott seduces the girl. Before Hamilton can get away from the island, a launch arrives with the reverend, Claudio Brook, who has come to take Key back to the mainland. Scott learns of the rape charge against Hamil-

(Continued on Back Page)

"The Young One"*(Continued from Page 7)*

ton from the boatman, Crahan Denton, who has brought the preacher. Brook finds Hamilton caught in an animal trap, frees him, brings him back to the cabin and treats his wounds. Hamilton tells him how the white woman, who has a bad reputation, lured him, and when he refused to make love to her, cried "rape." When Scott and Denton return from hunting Hamilton, they tie the musician outside to a post. Key gives Hamilton his knife and his escape is discovered in the morning. Meanwhile, the reverend has unintentionally learned of Scott's violation of Key, threatens to expose him. The preacher, who also believes Hamilton's innocence, explains the case to Scott in such a way that the game warden realizes his own guilt and stops persecuting Hamilton, even disarms Denton. Scott tells the reverend that he wants to marry Key. The girl and the preacher leave for the mainland in the launch with the boatman, who, through trouncing in a near deadly fight with the musician, vows to return for him with the sheriff. Down the beach, Scott helps Hamilton take off in his boat. The game warden looks forward to going into town the next day to buy Key clothes.

Produced by George P. Werker, directed by Luis Bunuel from a script he co-authored with H. B. Addis. Adults.

DETROIT, 1960*(Continued from Front Page)*

special trailers and displaying 40 x 60's. A crowd of 5,000 enthusiastic fans welcomed to Detroit the winner, Walt Disney's Annette Funicello.

In March, to assure 100 percent local cooperation with the Academy Award telecast, every theatre in the Detroit metropolitan area was furnished with an Academy Award kit, trailer and locally printed balloons for distributing to theatre patrons — all gratis.

In the fall, Detroit theatre operators planned, promoted and financed a motion picture exhibit at the Michigan State Fair. Trailers and advertising displays of every motion picture in current release were viewed by hundreds of thousands of visitors.

The Michigan Allied unit is the trustee of funds and activity coordinator for the informal theatre association, which is directed by a committee comprising Woodrow R. Praught, president of United Detroit Theatres; Irving and Adolph Goldberg of Community Theatres; William M. Wetsman of the Wisper and Wetsman Circuit; Alden W. Smith, executive vice-president of Co-Operative Theatres; and Mr. London. Solomon-Sayles Productions is the group's ad agency.

This informal organization should be applauded by the industry for its efforts and accomplishments during 1960. The Detroit year-round campaign stands as an ideal example of all-out cooperation among an area's exhibitors for the purpose of selling more tickets.

MICHIGAN ALLIED CONVENTION

William M. Wetsman, chairman of Allied Theatre of Michigan's forthcoming 52nd convention, announced that it will be held October 11-12, at the Sheraton-Cadillac Hotel, Detroit.

**211 CODE SEALS IN 1960;
DROP OF 12 FROM 1959**

The Motion Picture Association's Production Code Administration issued certificates of approval to 211 motion pictures during 1960, a dozen fewer than in 1959, a report by Geoffrey Shurlock, PCA administrator, revealed this week.

The decrease from the previous year was attributed generally to the Screen Actors Guild and Writers Guild of America strikes which stopped film-making for several weeks in the early part of 1960.

Of the 120 pictures made here that received the Code Seal, 29 were produced and released by MPAA members, 85 were made by non-members and released by members and six produced and released by non-members.

Of the 91 pictures made abroad that received the Code Seal, five were produced and released by members; 82 produced by non-members and released by members and four produced and released by non-members. Thirty-one of the 91 were made by U. S. companies and the remaining 60 by foreign production firms.

These statistics underline the few films the majors now produce, the rise of the independent producer, and the effect of the strike, which saw the importation of many foreign pictures, among which were a great number of low quality, bought by the majors only to fill the breach during the Hollywood work stoppage.

We can expect to see a continuing increase in the number of foreign films reaching these shores, but most of them will be of a higher quality.

TV will continue to show first-run a number of foreign pictures which do not get the nod from theatrical distributors, almost all of these being passed over because of their insufficient quality.

**TOA ASKS MAJORS RESCHEDULE SOME
EASTER FILM FOR FEBRUARY, MARCH**

There will be a fall-off in quality pictures during the "bleak February-March period," according to TOA, which also predicted there would be a few less pictures than last year during the first-third of 1961 and that Easter prospects were fine.

The theatre owners' organization asserted in its latest report that the rescheduling of "a few of the Easter releases" for "the lean February and March period would give more meaning to the film companies' oft-stated 'orderly release' talk."

Pointing out that "less Hollywood-made films" were indicated for our theatres in 1961, TOA saw a "bright note" in that 39 films are now in various stages of completion and the majors have scheduled 12 more to start in January and February. "This is more pictures underway than at any single time in many, many months," the association noted.

TOA held that "it appears to us that the total releases by the major companies in the year ahead will not be materially greater" than the number of pictures distributed in 1959 and 1960, but "on the brighter side, not much less, either" than these two years.

This forecast held "unless such independent production sources as Pathe-America and other exhibitor-backed undertakings spur the majors into greater production in 1961."

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DISSENSION RIPS NAT'L ALLIED; THE WORLDS OF EXHIBITION

The election of Marshall Fine as president, and Milton London as executive director of Allied States Association of Motion Picture Exhibitors last week-end (see separate story) was quickly overshadowed by new dissension within the national exhibitor organization.

Al Myrick, former president of Allied States, and chairman of the board of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota, on Tuesday (17) called for the dissolution of the national association because it "no longer represents the thousands of independent exhibitors of America as intended" and because "its good name and reputation" are being exploited for the special benefit of a few buying and booking combines."

Mr. Myrick said that he "is recommending" to the directorate of his Allied unit that "they press for dissolving Allied States Association and the forming of a new national association to represent the independent exhibitors of America."

Trueman T. Rembusch, former National Allied president and now alternate national secretary of the Indiana Allied unit declared that there is a strong desire among the Indiana group's directors to dissolve the present national association and to form a new one to represent the nation's independent theatre owners. The Allied of Indiana board is expected to meet on this issue next week in Indianapolis.

Only 11 of National Allied's 17 units were represented at last week-end's special session in Milwaukee. These were: New Jersey, Western Pennsylvania, Gulf States, Maryland, Ohio, Michigan, West Virginia, Wisconsin, Illinois, Connecticut and Texas. Abstaining from sending spokesmen to the session were Indiana, Kentucky, Iowa-Nebraska-South Dakota, North Central, Mid-South and Rocky Mountain.

Ben Marcus, board chairman of the national group, said that "Allied States as constituted today does represent the interests of the independent theatres of America and will continue to do so more vigorously and effectively than ever before."

Milton H. London, the newly elected executive director of Allied States, declared that "the vigorous program of activity which was initiated by the directorate in Milwaukee is certain to make National Allied invaluable to every independent exhibitor."

It now appears that the "western" faction will either establish its own national group, or will act as independent regional units.

For it is obvious that the charge by Mr. Myrick and others that the "eastern" Allied States faction

does not represent the independent exhibitor is very sincere and strong. Otherwise the "Western bloc" would not cause the division of the national association of which they were an integral part for so long.

One conclusion that can be drawn safely is that there will be no single, comprehensive, all-purpose national theatre group — a "voice of exhibition" — established in the near future.

It would be naive for us to ask the factions of Allied to conciliate for the good of the organization which has done so much for exhibition for more than three decades.

These theatre operators are veteran businessmen who know what policies their trade organization must have if it is to represent their interests. Two strong groups certainly would be better today than a divided one which spends its energies on internal struggles.

As HARRISON'S REPORTS has pointed out in the past, the interest of the small town and subsequent-run operator is very different from the more affluent of his colleagues.

One example of this today is that a handful of theatres are selling films on a hard-ticket basis when they are fresh and riding waves of national publicity, while most of their brother exhibitors not only cannot buy this product new from the film companies, but are suffering a shortage of good product, and finding themselves forced to rent many pictures with themes unsuitable for their audiences.

Yes, unfortunately there is more than one world of exhibition.

MARTIN THEATRES ACQUIRES 45 CRESCENT HOUSES IN SOUTH

Martin Theatres of Georgia has purchased from the Crescent Amusement Company 45 theatres, said to represent the entire Crescent theatre holdings.

Martin, prior to the buy, owned 98 houses in Alabama, Florida, Georgia, and Tennessee. Crescent operates in Alabama, Kentucky and Tennessee.

The sale, retroactive to the first of this year, will result in Crescent's booking to be transferred to the Martin headquarters at Atlanta, with a branch office of Martin Theatres being established in Nashville, headed by Robert Hosse, who headed Crescent's theatre division.

NEW ENGLAND DRIVE-IN MEET

The Drive-In Theatre Association of New England will hold its annual all-day meeting at the Hotel Bradford, Boston, on Feb. 7, it was announced by Ed Lider, president, and Carl Goldman, executive secretary and coordinator of the conference. Walter Reade, Jr., will be the principal speaker.

**"Go Naked in the World" with
Gina Lollobrigida, Anthony Franciosa,
Ernest Borgnine, Luana Patten**
(M-G-M, January; time, 103 min.)

Fine. A realistic love story with a tragic ending, this CinemaScope and MetroColor adult attraction could prove a smash hit if properly sold. Word-of-mouth should be far above average for the feature, which revolves about a young U.S. soldier—the son of a domineering, millionaire, Greek-born construction company head—who falls innocently and desperately in love with a once-married, high-priced call girl, who takes her life rather than ruin his. Beautiful Gina Lollobrigida shows more acting talent than ever as the prostitute who re-discovers love. Anthony Franciosa is outstanding as the young man who wants to stand on his own feet. Ernest Borgnine delivers a memorable characterization as the loving father who wants to give all the orders. Luana Patten is competent as the hypocritical daughter. A scene we found extremely unconvincing has the wealthy construction executive walking along the sky-high girders supervising his men. San Francisco and Acapulco backgrounds add much to the fine production values. Photography is excellent:—

Anthony Franciosa returns to his home town, San Francisco, on a month's leave from the army, undecided whether he will re-enlist or work for his millionaire father, Ernest Borgnine, once a poor Greek immigrant who now heads his own construction firm. Franciosa is devoted to his father, but shrinks from his dominating ways. Borgnine wants to give Franciosa the good life, but wants to call all the signals. Postponing a showdown, Franciosa checks in at a hotel. At a flossy night spot, he finds Gina Lollobrigida, a lady of somewhat easy virtue. Franciosa moves into her apartment, not realizing she is a call girl, for she doesn't ask for money. He finally returns home, meets his dad, sister Luana Patten, and mother, Nancy R. Pollack. Borgnine feigns a heart attack to get Franciosa to join his business, but peace is temporary. Franciosa, fails to show for a date his father has set up with the daughter of an influential business associate, then packs and leaves. He resumes his life with Gina, despite her initial unexplained attempts to avoid him. She tells him she was once married; that it did not work out. Her husband died making love to her. They fall desperately in love. Franciosa takes Gina to his parent's big 30th wedding anniversary party, unaware that his father and half of the prominent male guests have known her intimately. Learning her true identity, Franciosa is enraged, determined not to see her again. Through subterfuge, he arranges a meeting to hurt her. However, face-to-face, their love drowns their bitterness. Borgnine has their hotel room raided by the vice squad. Franciosa makes his father call off the police, tells him he is going to marry Gina. The couple flees to Acapulco. Borgnine, follows, and unknown to Franciosa, tries to talk Gina into marrying his son. Borgnine is convinced that Franciosa will never be able to forget or leave her. When some American tourists recognize Gina, she realizes that this will happen to her everywhere she goes if she marries Franciosa. She doesn't

want to mar Franciosa's life and she fears having to go through life with her past constantly thrown up to her. She gets drunk, goes off on a wild binge alone, to make Franciosa think she is promiscuous and doesn't love him any more. Then she plunges to her death from the hotel balcony. Borgnine is on hand to console his son.

Aaron Rosenberg was producer. Ranald Macdougall, directed from his screenplay based on the book by Tom T. Chamales. An Arcola Production. Adults.

**"The Goddess of Love" with Belinda Lee,
Jacques Sernas and Massimo Girotti**
(20th Century-Fox, January; time, 68 min.)

Poor. A horribly dubbed Italian-French spectacle-melodrama set in mid-Fourth Century B.C. Based on fact and legend, the badly enacted programmer for the undemanding was photographed in CinemaScope, with Color by De Luxe. The tale is of the noted Athenian sculptor, Praxiteles (Massimo Girotti), who is so busy turning out statues of Aphrodite, that he fails to desire the affection of his goddess-like model, Helen (Belinda Lee), until she falls for Laertes (Jacques Sernas), a wounded Macedonian soldier the artist befriends. Later, Praxiteles betrays Laertes. Helen believing her lover dead, turns camp follower, only to be saved by the Macedonian's return in the role of conqueror. The production is too slow-moving to hold the patron's interest:—

The setting is the eastern coast of Greece during the bitter war in mid-fourth century B.C. between the great Athenian civilization and the warriors of Macedonia. Laertes (Jacques Sernas), a daring Macedonian officer, sets fire to the Greek ships, flees, but collapses on the beach. He awakes to observe a young woman, beautiful as nature has created her, cavorting in the waves before him—like a picture of Aphrodite, goddess of love, rising out of the sea. He sees the girl again at the home of Praxiteles (Massimo Girotti), famed Greek sculptor, who hides him from his pursuers. The girl is Helen (Belinda Lee), a shepherdess who is the sculptor's model, nothing more. Praxiteles sees her only as the ideal of eternal beauty personified by pure innocence. He becomes jealous when he finds her falling in love with the Macedonian. The Greek troops return. Praxiteles betrays Laertes, who is gravely wounded while fleeing. Helen scorns Praxiteles' pleas to come back to him, and becomes a camp follower. After the battle at Chaeronea, in which the victorious Macedonians drive the Greeks before them, Laertes, who regained his freedom through an exchange of wounded prisoners, returns to Praxiteles' home, as a member of the general's staff. He finds the sculptor dead, and a completely transformed Helen among the loose women holding wild orgies with the victors. She thinks she has lost her beloved forever, and feeling that death alone can atone for her dissipated life she runs to jump off a cliff, but Laertes rescues her just in time.

An Italian-French co-production. Gian Paolo Bigazzi was executive producer. Victor von Tourjansky directed from Damiano Damiani's script.

Adults.

"A Fever in the Blood" with Efrem Zimbalist, Jr., Angie Dickinson, Jack Kelly and Don Ameche

(Warner Bros., January; time, 117 min.)

Good. Politics, the title's "fever," is the main topic in this almost two-hour courtroom melodrama concerning a murder case which is all-important to an honest, young judge; a crafty district attorney; and a U.S. Senator, a veteran politico, each of whom hopes to be elected governor. Some good boxoffice names, worthy acting, sufficient suspense and a degree of romantic interest gives this black-and-white, moderately-financed feature a better chance at the box-office than most political films. There is hardly any comic relief, however. Efrem Zimbalist, Jr., of TV's "77 Sunset Strip" and several Warner theatrical features, makes a sympathetic judge; Jack Kelly of TV's "Maverick" is the ruthless D.A.; Ray Danton is strong as the defense counsel; Don Ameche is highly competent as the U.S. Senator; Angie Dickinson is a pretty asset as his wife, who pines for Zimbalist; and Herbert Marshall portrays a governor. Robert Colbert is the nervous killer. Production values are limited. Photography is adequate:—

We see attractive June Blair murdered in her bedroom by Robert Colbert when she resisted his advances. He escapes. June, we learn, was the estranged wife of Rhodes Reason, a nephew of the governor, Herbert Marshall. Jack Kelly, the district attorney, secretly seeking to be elected governor, tries to railroad a murder charge against Reason. The trial's presiding judge, Efrem Zimbalist, Jr., also seeks the governorship, but on more honest grounds. A third contestant for the office is Don Ameche, a U.S. Senator, who believes that as the state's head, he can win a nomination later for President. His young wife, Angie Dickinson, had been in love with Zimbalist, when she was his secretary, but he was married then. His wife has died since, and Angie and Zimbalist think of what might have been. Ray Danton, attorney for the defendant, is fighting a losing battle, is hurt still further when Jesse White, an investigator for Kelly, gives inadmissible evidence that prejudices the jury. Danton calls for a mistrial. Zimbalist orders the trial to continue, partly because Ameche had asked him to declare a mistrial if he could, in exchange for a Federal Court judgeship. Reason is convicted, denied a new trial. Zimbalist realizing he has prevented Reason from getting the full protection of the law, reveals the bribe offer to the press, hoping it will win Reason a new trial. Ameche belittles Zimbalist's charge with biting personal insults, but when stricken by a heart attack he knows may be fatal, the senator reveals that Zimbalist has been telling the truth. Ameche dies, Angies goes to Washington for the funeral. Zimbalist re-enters the race, gets a damaging tape recording made of a phone conversation between Kelly and White. The judge finds he can't fight dirty, and hands over the tape to Kelly and quits the race, in exchange for Kelly's getting Reason a new trial. Colbert, the real killer, who was the victim's gardener, flees when a deputy comes to his home. He doesn't realize the man only wants to have him called as a witness to the new trial. He is finally arrested and confesses to the murder. The

Governor has never stopped plugging for Zimbalist for the governor's job. The convention is on, with voting stalemated. Angie gets Zimbalist to visit the convention hall, where he is nominated unanimously.

Roy Huggins was producer. Vincent Sherman directed from a screenplay by Huggins and Harry Kleiner, from the novel by William Pearson.

For mature audiences.

**"One Hundred and One Dalmations"
An All-Cartoon Feature**

(Buena Vista, April; time, 80 min.)

Fine. All the kiddies and many adults will be highly entertained by Walt Disney's latest, a semi-sophisticated, laugh-provoking, all-cartoon, full lengthier in Technicolor. The suspenseful plot, set in today's England, centers about Pongo, a Dalmation; Perdita, his mate, and their 15 pups—who with 84 others—are dognaped by two henchmen of Cruella de Vil, a sinister, ex-school chum of Pongo's mistress (his master's a songwriter), who wants to make a Dalmation fur coat. Other characters include the veddy British colonel (a shaggy dog); the captain (a horse); and the sergeant, a cat named Tibbs. The film is being backed by a huge merchandising campaign. There will be prime-time network TV spots and a tie-in with the Carnation Company's dog food calls for a full-page, four-color ad in Life:—

Roger lives in London. He is a bachelor and a song writer of sorts. Roger's dog, Pongo, a Dalmatian, is bored with his bachelor existence and decides that it is time for him and his pet (that's how he refers to his master) to settle down. Pongo craftily arranges for Roger to meet a lovely young human named Anita. It is love at first sight. Anita's Dalmatian, Perdita, attracts Pongo's eye also. A double wedding takes place. Their happiness is smashed when Cruella De Vil, a former schoolmate of Anita's shows up, demands Perdita's forthcoming pups. When they are born, 15 of them, Cruella returns, but Roger won't part with them. Cruella then hires two underworld characters to dognap the pups, whose fur she wants to use to make a Dalmatian coat. The police fail to find the pups, and Pongo and Perdita turn to the dogs of London via the "twilight bark." The message reaches, among others, a very shaggy dog, called Colonel, living in the hinterlands near the deserted De Vil estate. The colonel and his sergeant, a cat named Tibbs, find the puppies and 84 other little Dalmatians kept prisoner. The word is sent back to Pongo and Perdita and a daring rescue is accomplished. On Christmas Eve, Roger and Anita are welcomed by 101 Dalmatians who now become members of their family. Roger, finally selling his first song, buys a home in the country, and he, Anita and 101 dogs settle down to enjoy life on their Dalmatian Plantation.

A Walt Disney Production. Art direction and production design, Ken Anderson. Directors: Wolfgang Reitherman, Hamilton S. Luske and Clyde Geronimi. Directing Animators: Milt Kahl, Ollie Johnston, John Lounsbery, Marc Davis, Frank Thomas and Eric Larson. Story by Bill Peet, based on the book, "One Hundred and One Dalmations," by Dodie Smith.

Family.

FINE NAMED ALLIED PRESIDENT; LONDON IS EXECUTIVE DIRECTOR

Marshall H. Fine, president of the Independent Theatre Owners of Ohio, is the new president of Allied States Association of Motion Picture Exhibitors, and Milton London, president of Allied Theatres of Michigan, has been named to the newly created post of executive director.

The choosing of the new National Allied officers took place in Milwaukee last week-end at a special session of the association's directorate. Mr. Fine succeeds the late Jack Kirsch. The administrative offices of the association will be established in Detroit.

In another administrative change, George Stern, president of Allied Motion Picture Theatre Owners of Western Pennsylvania was elected a regional vice-president to replace Mr. Fine. Other regional vice-presidents are Ed Johnson of Wisconsin and Jack Whittle of Maryland.

Ben Marcus, chairman of the board; Harry Hendel, treasurer; and Richard Lochry, secretary, will continue to serve in these capacities.

At the conclusion of the National Allied board meeting, Mr. Marcus declared that the board had taken positive action in establishing a strong united and effective exhibitor trade association. Mr. Marcus said that the several important administrative changes that were effected insured a more vigorous and dedicated exhibitor organization.

Mr. Marcus also noted that through this new leadership, new lines of communication will be created to expedite the exchange of information—not only among exhibitors—but among other segments of the motion picture industry, as well. This will be augmented by the publication of a periodic exhibitor report. The aims of National Allied will be to pursue vigorously the cooperation of everyone in seeking satisfactory solutions to common industry problems.

A. F. MYERS TO END ASSOCIATION WITH NATIONAL ALLIED

Last week's special session of the National Allied directorate adopted a resolution accepting the request of Abram F. Myers, the organization's former board chairman and general counsel, that his long association with the exhibitor group be terminated on August 31 of this year.

After his retirement last summer, Mr. Myers had acted as a consultant to the exhibitor association.

AMERICAN INTERNATIONAL FORMS SALES DEPT. FOR ART PRODUCT

Leon Blender, vice-president in charge of sales and distribution for American International Pictures, will supervise a "special sales department for special sales department for special product designed for art theatres."

AIP's first acquisition for the new department is Peter Roger's comedy, "Beware of Children." Mr. Rogers is known here for his "Carry On . . ." series, produced by Anglo-Amalgamated Productions, of Britain.

The new art sales department expects to offer three to four pictures—mostly comedies—yearly, all

having the Motion Picture Association Code Seal.

The expansion of American International into the art field is indicative of this comparatively young firm's rapid growth and acceptance. It also spotlights the increasing art film market.

"Blueprint for Robbery" with Jay Barney, J. Pat O'Malley, Robert Wilkie, Robert Gist

(Paramount, January; time, 88 min.)

Fine. A realistic suspense-crammed crime programmer, obviously based on the celebrated Boston Brinks robbery. The low-budgeted, black-and-white feature skillfully presents the meticulous planning and execution of a hold-up in which the gang is supposed to wait three-and-a-half years before splitting up the \$2.7 million loot, after which the statute of limitations prevents their being tried for the crime. The acting by a cast with mainly stage and TV backgrounds is considerably above average for this type of attraction. There is some comic relief. Camera work is very satisfactory:—

Nightclub owner Robert Gist and his assistant Romo Vincent summon criminals Jay Barney and Sherwood Price to meet them. They outline a plan to rob the Bankers Armored Car Service, which collects payrolls from banks in Boston. Barney agrees only if he can get O'Malley, his mentor in crime and an expert safecracker, who is now in jail, to go along. Barney disguises himself as a priest, visits O'Malley, is almost exposed when a young woman, Marion Ross, asks him for advice. O'Malley, who wants to return to Ireland, finally agrees to the robbery. Three months later, O'Malley, free, rehearses the stickup which will be a daytime heist. Barney enlists others: Henry Corden, a crook posing as an evangelist; Robert Carricart, Johnny Indrisano, Paul Salata, and Joe Conley—all hoodlums. Weeks are spent in careful and dangerous preparations, including "trial runs." Finally, wearing grotesque Halloween masks, the gang sticks up the armored car service, escapes with \$2.7 million. Robert Wilkie, police captain, is stopped cold. The gang has agreed to let Gist keep all the loot for 3½ years until the statute of limitations runs out. Barney and Price takes a trip and are arrested in Pennsylvania when Price robs a sporting goods store. They are sentenced to three years. Price dies shortly before their time is up. Gist had refused them help. Barney, free, demands Gist turn over his share of the money. Gist has Barney gunned down. Miraculously, he lives. The police captain and Tom Duggan, the D.A., try to get Barney to talk. When O'Malley, disguised as a priest visits him, he is traile and arrested on his return to Boston. O'Malley won't be an informer, but Barney thinking he is saving the old man from being jailed, tells all about the robbery, after he is assured that O'Malley will be able to go to Ireland. The hoods get life sentences. O'Malley, with tears in his eyes, not knowing why Barney turned state's evidence, berates his protege for being a cheap stool-pigeon, and walks out on him. Barney is free, but is in constant fear.

Produced by Bryan Foy; directed by Jerry Hopper from a screenplay by Irwin Winehouse and A. Sanford Wolf.

Unobjectionable for all.

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THE CENSORSHIP DECISION

The U.S. Supreme Court on Monday upheld by a 5-to-4 majority the constitutionality of state and local motion picture censorship.

Cities and states may require a censor's permit before a film may be shown, the court held. Four states and 11 cities now have movie licensing systems.

The court in recent years has upset a number of censors' bans on films. But until this week, the court had refused to decide whether any movie censorship was permissible.

The majority opinion stressed the fact that the court was dealing only with a "broadside attack" on censorship, not with the validity of particular censors' standards. It furthermore said that the court's approval of prior censorship was limited, in this case, to movies.

The case was a test of the film censorship system in Chicago. All motion pictures have to be brought to the Police Department for inspection in Chicago before the necessary permit is issued.

A New York foreign film distributor, Times Film Corporation, applied for a permit for a picture titled, "Don Juan." When it declined to produce the film for inspection, the permit was denied.

The firm then asked the Federal courts to order the permit granted, arguing that prior censorship of any form of speech, including motion pictures, violated the First Amendment's guarantee of freedom of speech.

Justice Tom C. Clark wrote the majority opinion. With him were Justice Felix Frankfurter, John Marshall Harlan, Charles E. Whitaker and Potter Stewart. Joining Chief Justice Warren in a dissenting opinion were Justices Hugh L. Black, William O. Douglas and William J. Brennan, Jr. Justice Douglas also wrote a dissent, joined by the Chief Justice and Justice Black.

The dissenters denounced the decision in strong language as a "retreat" from free speech, and warned that the case might lead to licensing and censorship of not only films, but also newspapers and books.

Justice Clark asked "whether the ambit of constitutional protection includes complete and absolute freedom to exhibit, at least once, any and every kind of motion picture."

He noted that without a screening, no one could tell what was in "Don Juan." It might, he noted, contain "the basest type of pronography, or incitement to riot, or forceful overthrow of government."

The film is of Mozart's opera, "Don Giovanni."

Justice Clark wrote that "Chicago emphasizes here

its duty to protect its people against the dangers of obscenity in the public exhibition of motion pictures."

"To this argument (Times Film's) only answer is that regardless of the capacity for or the extent of such an evil, previous restraint cannot be justified. With this we cannot agree."

The argument that obscenity could be controlled by arrest and prosecution of anyone showing an obscene picture was found inadequate by the majority.

"It is not for this court to limit the state in its selection of the remedy it deems most effective to cope with such a problem," Justice Clark held, except when there was a "showing of unreasonable strictures on individual liberty resulting from its application in particular circumstances."

Whether the logic of the decision could be confined to films was questioned by the dissenters.

"The court's opinion comes perilously close to holding that not only may motion pictures be censored but that a licensing scheme may also be applied to newspapers, books and periodicals radio, television, public speeches and every other medium of expression," Chief Justice Warren said.

"The court in no way explains why moving pictures should be treated differently than any other form of expression."

The Chief Justice said that the real objection to a system of prior licensing, as opposed to criminal prosecution for showing an obscene film, was the burden it put on movie companies to fight the censors through the courts.

"Delays in adjudication may well result in irreparable damage," he said, both to the litigants and to the public. Vindication by the courts of "The Miracle" was not had until five years after the Chicago censors refused to license it. And then the picture was never shown in Chicago."

Justice Clark's comment that Times Film had made a "broadside attack" was also criticized by the Chief Justice.

The case was argued for Times Film by Felix J. Bilgrey of New York and Abner J. Mikva of Chicago. Representing the City of Chicago were two assistant corporation counsels, Sydney R. Drebin and Robert J. Collins.

Mr. Bilgrey believed that "the majority decision does not preclude the continuing of the great fight for freedom of the screen, because it seems to be based on a very broad issue. The Supreme Court, I feel, has in previous cases very greatly narrowed the ambit on which censorship may exist, and I don't be-

(Continued on Back Page)

"Circle of Deception" with Bradford Dillman, Suzy Parker and Harry Andrews

(20th Century-Fox, February; time, 100 min.)

Fine. Made in England by 20th-Fox, this World War II melodrama, in black-and-white and Cinema-Scope, deals with a British spy sent into German-occupied France. He is picked for his role because—unknown to him—his superior believes he will crack under Nazi grilling and reveal invasion information—information the young man doesn't know is false. The lengthy torture scenes in the suspense-packed tale are harshly authentic, making the attraction definitely not for the squeamish. There is a fair amount of romance, but little comic relief in the story told via a major flashback. Bradford Dillman is very believable as the heroic British agent, and Harry Andrews is excellent as the officer whose decision it is to sacrifice Dillman for the good of many. Suzy Parker is competent as the female agent who falls in love with Dillman. Photography is top-notch:—

After World War II, Suzy Parker, returning from a tour of duty with British Intelligence in Burma, finds Harry Andrews visiting her home. She holds him in contempt, asks about a man they both knew, Bradford Dillman. Andrews tells her Dillman is in Tangier, gives her his address. She goes to Tangier, where she locates Dillman in a bar. They obviously were more to each other than just co-workers in Intelligence, but something prevents a renewal of their romance. She leaves him, and Dillman thinks of the past. In the flashback to World War II, it is the days just before the invasion of Normandy. In London, Intelligence learns that a key man has been captured. It is decided to prevent the Germans learning the truth about the planned invasion. Andrews comes up with the idea of sending to France a spy with false information, to have him captured, and then be broken by the Germans and reveal only lies. Andrews feels that the person sent should not know that his information is false. He must be the sort who will crack under pressure, but not too easily. Suzy is repelled by the idea. After psychological testing, Dillman is chosen. He asks Suzy for a date. She is encouraged to accept by Andrews. Suzy falls in love with Dillman—and he with her—but she admits that he may be the right man for the job. At the last minute she asks to go to Dillman's place. Her request is refused. Taken to the Normandy coast, Dillman is captured fairly soon, brought to the prison where a captain, Robert Stephens, is the chief Nazi interrogator. Stephens is smooth, begs Dillman to confess. When he refuses, Stephens calls his two henchman, torturers expert at getting information out of some one without actually killing them. After beatings, electrical shocks and near-drownings, Dillman decides he has had enough, and dislodges the fake tooth he was supplied with which is supposed to contain poison that would kill him in 20 seconds. Horror-stricken, he finds that the pellet in the tooth does not hold poison. Andrews, we learn, did not want him to die before confessing the secrets. Dillman reveals to the Nazi the false information. Soon afterwards, the French Underground attack the prison, sets Dillman free. The scene shifts back to Tangier. Dillman, now an alcoholic, is on the verge of suicide. Suzy tells him how he was a guinea pig. She is surprised to learn of the unpoisoned pellet.

She tells Dillman that she is proud her lover would rather die than break, then leaves him. He hesitates, then runs after her. The romance is resumed.

Produced by T. H. Morahan and directed by Jack Lee from a screenplay by Nigel Balchin and Robert Musel.

Adults.

"Foxhole in Cairo" with James Robertson Justice, Adrian Hoven, Niall MacGinnis, Peter Van Eyck

(Paramount, January; time, 79 min.)

Fine. From Britain comes this suspenseful World War II true-life spy tale about a German playboy-turned-spy who almost enabled Rommel to win at El Alamein, but was trapped at Cairo by the British counter-espionage services. The black-and-white feature has the bearded James Robertson Justice brilliantly playing a shrewd, witty British Naval intelligence captain. Adrian Hoven, a German star said really to be an ex-Africa Corps man, renders a very convincing characterization of John Eppler, Rommel's ace spy. Gloria Mestre shows talent as the exotic dancer who befriends Hoven. Niall MacGinnis and Fenella Fielding are ideal Jewish agents. There is enough action, plenty of fine humor and a surprise ending. Direction is sharp; photography, first-rate:—

Cairo, 1942, is a den of espionage. A few hundred miles away in the desert, German Field Marshall Rommel (Albert Lieven) has halted his Africa Corps before the final push to Egypt. He sends his ace agent, John Eppler (Adrian Hoven) and another spy with an escort convoy of five captured British trucks, through the Libyan desert to Cairo. Eppler is to ferret out and radio back the British Army's counter-attack plans. Once in Cairo, Amina (Gloria Mestre), a cabaret dancer, who knew Eppler intimately before the war, agrees to help him. Meanwhile, Captain Robertson (James Robertson Justice) British Naval Intelligence Chief, has received reports of Eppler's trans-desert trek, and is out to find him in Cairo. His work is made easier by Eppler's British money. Robertson knows by its serial numbers that it is money from Germany. Radio experts quickly "zero in" on Eppler's nightly coded broadcasts. He uses an English edition of "Rebecca" as the basis of his code. Eppler eludes a raid on his rooming house in the Italian section. Meanwhile, Radek (Niall MacGinnis), leader of Cairo's Jewish underground, tells Robertson that Yvette (Fenella Fielding), another Jewish agent, has spotted Eppler as a German spy. Eppler moves to Amina's houseboat just before Rommel's big push, Eppler has Amina entice to the houseboat a Major Wilson (Robert Urquhart), a weak-willed British officer who has in his possession the battle plans. Wilson is drugged and robbed of the plans. While the information is being transmitted to Rommel, Yvette slips aboard the boat, revives Wilson. Amina appears, shoots Wilson. Amina is stabbed. Eppler bursts into the room to hear Amina denounce Yvette as a British spy. Eppler is about to shoot Yvette, when Robertson, Radek and a military police squad burst into the room, overpower him. Robertson allays the fears of Radek and Yvette by telling them that he had suspected Wilson and had given him false plans of a British attack at Alam Halfa.

"We'll really attack at a little place called El Alamein," Robertson notes.

Produced by Steven Pallos and Donald Taylor; directed by John Moxey from a screenplay by Leonard Mosley and Taylor, from the Mosley's book, "The Cat and the Mice."

Adults.

"Gorgo" with Bill Travers, William Sylvester and Vincent Winter

(M-G-M, February; time, 78 min.)

Fair. Produced in Ireland and England, this King Bros. thriller, in Automation and Technicolor, concerns Gorgo, a baby undersea monster (65 feet tall) and its mother (200') who smashes the British Navy and London to bits till she is reunited with her offspring—a circus prisoner—and leads it back to sea. Although the special effects are fine in general, in one place the baby monster seems to undergo a major size change solely because of improperly proportioned sets. Unfortunately, the monsters haven't been given a story with sufficient suspense. What the promotion material describes as a boy's love for a baby monster never gets across to the viewer. Instead, the child, unafraid of the undersea creature, appears mentally retarded. Vincent Winter of "Little Kidnappers" fame plays the lad; Bill "Wee Geordie" Travers, an avaricious salvager:—

The S.S. Triton, a small salvage vessel, almost sinks when a new-born volcano comes out of the ocean. The ship's adventurous partners, Bill Travers and William Sylvester, are saved when the battered Triton is washed to little Nara Island, off the Irish coast. The only one friendly to them on Nara is a little orphan, Vincent Winter, who works for Christopher Rhodes, a Dublin archeologist, who demands they leave the island immediately. Rhodes is ostensibly retrieving valuable ancient objects from the ocean floor. Travers learns that divers are coming up with gold coins. One diver fails to appear, another surfaces in panic, dies of fright. A huge monster surfaces from its prehistoric home, released by the explosion that preceded the volcano. The two salvagers lead others in throwing burning torches at the beast and it returns to sea. Next, Travers and Sylvester, realizing what the monster would be worth alive, capture it in a steel net. The news makes world headlines. The Irish government sends two leading paleontologists to Nara to claim the monster for the University of Dublin. The partners, however, sail to London to accept a more lucrative offer from Dorkin's Circus. Young Winter feels sorry for the 65-foot-long monster, tries to free it. In London, after the creature breaks loose, Sylvester begins to have misgivings. Travers stops him from freeing the monster, named Gorgo. Meanwhile, scientists determine that Gorgo is but a babe. An adult of its species would be 200 feet long! Word comes that Nara has been destroyed. A giant monster is seen heading toward London. It is Gorgo's mother! She sinks a destroyer, and despite attacks by flame throwers, missiles and jet plane, leaves a path of destruction. The populace, in panic, flees, including Travers, Sylvester, and the boy, who is still in sympathy with the lonely beast and its parent. Only when the giant monster reaches Gorgo does the havoc end. Together, the two beasts return to the river, to dis-

appear toward the sea.

Frank and Maurice King were executive producers. Eugene Lourie directed from a screenplay by John Loring and Daniel Hyatt, who wrote the original story.

Not for the very young.

"Tomboy and the Champ" with Candy Moore, Ben Johnson, Jesse White, Champy the Angus, and Guest Star, Rex Allen

(Universal, April; 92 min.)

Fair. Filmed in Eastman Color, this is a highly exploitable, wholesome melodrama about a poor 13-year-old Texas ranch girl who wins a bout with polio and trains her outlaw calf to capture the Grand Championship at the famed Chicago International Livestock Exposition. Via a country parson, the film puts much stress on faith. Candy Moore, who appeared on the Broadway stage and on network TV, ably portrays the tomboy. The low-cost indie production is slow-moving and short on suspense. Its humor is very broad. However, the promotional possibilities—in farm areas especially—are enormous. Tie-ins have and can be made with 4-H Clubs, Future Farmers of America, Coca Cola's National Radio Hi Fi Clubs; feed firms, breeder associations, U. S. Dept. of Agriculture county agents and other similar groups. Picture also boasts a guest star appearance by singer Rex Allen and two tunes, "Barbecue Rock" and "Who Says Animals Don't Cry":—

Candy Moore, a honey-haired, blue-eyed 13-year-old Texas ranch girl wins a calf at a County Fair calf scramble. She names him Champy, although her uncle, Ben Johnson, and aunt, Christine Smith, laugh at the scrawny outlaw. While Champy is in early training, Candy has to overcome a battle with polio, but she quickly learns to walk again. Champy fails to take a prize in the Houston Fat Stock Show, but a friendly, wise country parson, Jesse Kirkpatrick, persuades Candy that no one has failed until they quit. She is also encouraged by singer Rex Allen. Tommy's big ambition now is to enter Champy in the famed Chicago International Exposition. Learning that Candy has no money, the whole town makes up a purse to provide for the Chicago venture. Champy walks off with the championship, but is unhappy when she realizes that her beloved pet is on his way to the packing house. Her aunt and uncle sorely need the \$30,000 she has won. Candy puts up a brave front but her inner sorrow in losing Champy puts her in a hospital with a critical illness. She has no will to live. It is arranged for Champy to be saved and he visits Candy in the hospital. The girl responds, and we know she will be well again.

A Signal Pictures Production, produced by Tommy Reynolds and William Lightfoot, and directed by Francis D. Lyon from a screenplay by Virginia M. Cooke, based on an original story by Reynolds and Lightfoot.

Family.

18 MILLION CANADIANS

Canada's population reached 18 million in mid-November of last year, and an estimated total of 18,020,000 at December 1, the Dominion Bureau of Statistics reported. The December 1 figure represents a gain of 370,000 in one year.

"Carthage in Flames" with Anne Heywood, Jose Suarez, Pierre Brasseur, Daniel Gelin, Ilaria Occhini, and Paola Stoppa
(Columbia, March; time, 95 min.)

Fair. Spectacle fans who aren't concerned about inferior dubbing, a difficult-to-follow story line and the absence of star names, will be greatly pleased by the tremendous amount of land and sea action in this Franco-Italian melodrama, filmed in Technirama and Technicolor. In fact, there's enough big-scale action here—naval battles, cavalry charges and the Carthage conflagration—to spread out over half a dozen so-called spectacles. The plot, which should be on a scorecard for patrons entering the theatre, deals with an exiled pacifist who returns to Carthage, saves a voluptuous Roman girl (who once saved him) from being sacrificed, and kidnaps his former girl, who is betrothed to another. The Romans set Carthage aflame, and the girl, whose life he saved, takes his enemy with her to a fiery death. Photography is first-rate:—

Jose Suarez, a young Carthaginian warrior sentenced to death upon capture by the caste of merchants then in power, steals into Carthage while the legions of Scipio Aemilianus were laying siege to the city, during the third Punic War. Suarez is back in town to see Ophir (Ilaria Occhini), the young daughter of the leader of the Council of the 105, whom he deeply loves. Suarez enters the Baal-Moloch temple just as Anne Heywood, a young woman who had saved his life on the battle field, is about to be sacrificed. Aided by friends, Suarez boldly snatches her from her fate, takes her to his boat which is due to leave as soon as Ilaria will be there. A faithful follower, Paola Stoppa, has been sent to look for her. Instead of Ilaria, Daniel Gelin, Suarez' worst enemy, appears with his guards. The boat leaves the port, but a fight ensues with a war-galley on which Belin and his men are chasing Suarez. Although he is the victor, Suarez lands near Carthage from where he will try to take away the young girl, who is supposed to marry Tsour. Anne loves her protector and is ready to help him: she will keep Gelin with her while the plan is executed. Ilaria is now with Suarez, but Anne is Gelin's prisoner. Suarez is captured trying to save her. The Romans attack. Tsour sees that Ilaria is not in love with him, sets her free. He decides to fight and defend his city. Anne, aided by Pierre Brasseur, saves Suarez while he is being taken to be executed. Suarez feels his place is in Carthage; and he goes before the Council of the 105, proves to be innocent and obtains the command of a group of knights. The battle flashes at the gates. Suarez would be successful if Gelin wouldn't deny him support. Anne and Sidone find him wounded on the battle field. Anne's desperate love for Suarez will lead her to sacrifice: she will give herself to Gerlin in exchange for a boat to take Suarez and Ilaria away. The Romans set fire to Carthage. Anne reaches Gelin and carries him — with a mortal embrace — into the abyss of flames. It is the end of a nation.

A Franco-Italian co-production made by Lux Films, S.P.A.; Gallone Productions, S.R.L.; Lux Films C.C. of France. Produced by Gudo Luzzato, directed by Carmine Gallone from a screenplay he co-authored with Ennio de Concini and Duccio Tessari. Based on the book by Emilio Salgari. Adults.

"Heroes Die Young" with Erika Peters, Scott Borland, Robert Getz, Bill Browne
(Allied Artists, current; time, 76 min.)

Fair. A World War II action programmer for the undemanding, revolving about a squad of eight American soldiers, who, accompanied by a pretty Romanian peasant girl, infiltrate the Ploesti oil fields and set signal fires for an Allied bomber raid. The black-and-white feature, a low-budgeted independent production, with no known players, has just enough suspense to carry it. The acting is rather uninspired, and some voices are either English-dubbed or out-of-synch. It shapes up as fitting the lower slot of a mid-week double bill:—

During World War II, eight American soldiers are selected to infiltrate Roumania's Ploesti oil field and set signal fires to guide Allied planes to the target. The group are commanded by a lieutenant, James Strother. A submarine lands them in Roumania. The old partisan who was supposed to meet them with mules doesn't show up. Instead, his pretty daughter, Erika Peters, is there with the animals. She shows her hatred of the Americans. We learn that her father has just been killed in Allied raid. Strother orders Erika to accompany them on the mission. In order to lure her to visit him while he is on night guard duty, slow-witted Robert Getz tells Erika he'll tell her of his plan to help her escape. Instead he forces his attentions upon her. Another soldier, Scott Borland, hears Erika's cries, arrives in time to stop Getz from raping her. Borland and Erika fall in love, but do not admit it to each other. Borland is skilled in a skirmish with the enemy. Erika, now trusted, picks up his rifle, takes his place. The oil refinery is reached. Signal fires are set in time, and Ploesti is destroyed in a mass air raid. Of the special squad, all but two are killed. Erika accompanies them back to a waiting Allied sub.

Produced by Frank Russell and Gerald S. Shepard. Shepard directed, wrote the original story and screenplay. Adults.

THE CENSORSHIP DECISION

(Continued from Front Page)

lieve this decision in any way overrules or affects the previous decisions.

"What the court seems to have said here," he continued, "is that we asked for too much and if we asked for less, they would probably grant it. It seems to leave a lot of room for further fight, and we will carry on the fight in any feasible manner.

Mr. Johnston urged a fight to "prevent any encroachments of expression." He said the decision "should be a trumpet call to all believers in freedom of expression."

The anti-censorship fight must be continued. Every effort should be made by exhibitors and other industryites in having their local newspaper editors attack the decision, which as the Chief Justice wrote, "presents a real danger of eventual censorship for every form of communication, be it newspapers, journals, books, magazines, television, radio or public speeches."

One immediate effect of the decision is Chicago's removing the five-man censor board from Police Department supervision to that of the Executive Department.

Nevertheless, it's still censorship in a democracy.

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No. 5

CROWTHER ON ROADSHOWS: HOW NOT TO SELL TICKETS TO SOFT FILMS

Because the hard-ticket policy "plainly involves the availability and the jeopardizing of films," New York Times' critic Bosley Crowther thought "this is a matter for a critic to give some attention to." In his Sunday column, January 22, Mr. Crowther took a hard look at hard-tickets. The full text of his article titled "The Hard Way, How Not To Sell Tickets To Soft Films," follows:

"Six months ago, there was great talk in movie trade circles hereabout as to the remarkable number of pictures that would be showing on Broadway this winter on what they call a 'hard-ticket policy'. No fewer than six entertainments would be selling this way, they whooped with glee, paying little or no mind to the customers who were automatically expected to be the eager participants in this happy policy.

"In case you haven't yet faced it, the 'hard-ticket policy' is when they up the price of admission to generally a \$3.50 top and sell only reserved seats to performances that are given only twice a day. It is essentially the same that is practiced in legitimate theatres.

"At that time, the six entertainments set for this way of being sold were 'Ben-Hur' (already going great guns, even after eight months, at Loew's State), 'Sunrise at Campobello,' 'Spartacus,' 'The Alamo,' 'Exodus,' and 'Pepe.' The future looked bright, indeed. At least, it looked bright for the people who were going to sell the films.

"Well, now we are into mid-winter and five of those forecast films are, sure enough, showing in first-run houses on hard-ticket policies. But only two, we can say with assurance — 'Ben-Hur' and 'Exodus' — are doing the kind of business that was blissfully hoped for them.

"'Sunrise at Campobello' has long since gone, a surprising and dismal disappointment, despite excellent reviews. 'Spartacus' has done nicely through the Christmas and New Year's holidays, but it is said to be slipping sadly. At best, it hasn't come up to hopes. 'The Alamo' has been a fizzle. It will be going out of the Rivoli soon. And 'Pepe,' despite good holiday business, shows signs of being a hard-ticket dud.

"In short, the fine anticipations of what the hard-ticket policy was going to do for the motion picture merchandisers have again (as in the past) proved overblown, primarily because those gentlemen didn't think enough about what it was going to do for the customers. That is to say, they didn't reckon that

it takes a mighty special sort of film to justify their making it more difficult and more costly for a customer to see. Such special pictures are few and far between.

"This is a matter for a critic to give some attention to, we feel, because it plainly involves the availability and the jeopardizing of films. Take the case of 'Sunrise at Campobello'. There is a picture that certainly deserved to be seen by millions of people who could have profited and been entertained.

"But evidently its presentation on a hard-ticket policy discouraged the very patrons who should have made up its most potent audiences. Possibly they got the notion this was still a revival of the Broadway play, since the film was advertised and promoted much as the play had been. Possibly they figured it was unfair to charge to see the film almost as high an admission as was charged to see the play.

"Anyhow, the public skipped it on the hard-ticket policy, and it therefore had no momentum — no word of mouth — to carry it into the second runs. One can only imagine what it might have done otherwise.

"The fallacy of the distributors in using this policy, we feel, is that they vastly overestimated the attractiveness of their expensive films. They seem to think that because a picture cost umpteen million dollars to produce and runs three hours, it is endowed with attractions that people will pay a lot to see. Nothing could be more ridiculous. There is no law of expanding returns.

"It is interesting to note that the fellows who release the foreign-language films do not go for this hard-ticket gimmick, no matter how good their films

(Continued on Back Page)

A. F. MYERS ON CRUISE

Those many exhibitors who have not recovered from the habit of calling on Abram F. Myers for information and advice will have to save their questions until April, the former board chairman and general counsel of National Allied has advised us. Mr. Myers, accompanied by his wife, sailed February 2 on a two-month Mediterranean cruise during which they will visit 30 odd places of interest in Europe and Africa. Next autumn, Mr. Myers expects to re-engage in the private practice of law, on a limited scale, in association with Mrs. Myers, who recently resigned as a senior attorney of the Department of Agriculture.

We don't know of anyone more deserving to hang out a "Gone Fishing" sign than this indefatigable fighter for exhibitors' rights.

**"The Misfits" with Clark Gable,
Marilyn Monroe, Montgomery Clift,
Thelma Ritter, Eli Wallach**

(United Artists, February; time, 124 min.)

Fine. A never-to-be-repeated combination of exceptional film-making talent has brought about a powerful, exciting, adult drama which should be a solid ticket-seller, but may not reach tremendous heights as a grosser because playwright Arthur Miller's first screen script is fairly "arty," devoting a considerable amount of footage to probing, philosophical dialogue. Filmed in black-and-white in and near Reno, Nevada, the feature is loaded with action—including a magnificent mustang hunt—romance, suspense and humor. Plot centers about an extremely kind and beautiful young divorcee, Marilyn Monroe, who crosses paths simultaneously with an aging, rugged cowboy, Clark Gable; a wandering young rodeo rider, Montgomery Clift; and a disillusioned World War II pilot, Eli Wallach. Gable is at his best; Miss Monroe, well-displayed, proves herself a fine actress. Clift and Wallach are outstanding. John Huston's direction is prizeworthy. Photography is first-rate. Loew's Capitol here ran following in "Misfits" ad: "For Adults Only. No Children Under 16 Admitted Unless Accompanied By An Adult."—

In today's Reno, Nevada, Marilyn Monroe, there to be divorced, rooms in the home of Thelma Ritter, a long-time divorcee and witness for 76 previous Marilyn's. Eli Wallach, a garage mechanic, arrives to inspect the bad dents in the practically new car (23 miles) Marilyn received as a farewell present from her husband, Kevin McCarthy. Wallach asks Marilyn for a date after her divorce. She agrees. Next, at the railroad station we see a cowboy pal of Wallach's, Clark Gable, saying goodbye to a recent divorcee who wants to give him her prosperous business, if—. Gable urges Wallach to quit his job so they can continue their nomadic ways. Wallach is saving for a new engine for his little plane. Marilyn refuses McCarthy's request for her to reconsider, wins her divorce. Celebrating with Thelma, they meet Wallach and Gable at a bar, go on to a house outside of town that Wallach had built but never finished for his bride, who died while pregnant. Gable and Marilyn settle unmarried, in the place. The tough cowboy even works in the vegetable garden. Kindhearted Marilyn stops Clark from shooting rabbits on their property. Wallach and Thelma arrive, join Marilyn and Gable in a trip to the rodeo, where the men hope to find a cowhand to join them in hunting mustangs in the mountains. Rodeo rider Montgomery Clift, whom they know, turns out to be their man, though he shows displeasure at learning that Wallach has only sighted 15 of the wild horses. Clift is good in the rodeo, but badly shaken up, and is saved from a wild bull by Gable. We learn Clift left home because his mean new stepfather usurped his dad's ranch. The five get drunk, win \$140 because Marilyn proves good at hitting a rubber ball with a paddle. Gable, we find, left home when he found his wife in a car with his cousin. Gable spies his two grown-up children after the rodeo, but they quickly disappear from their drunken father, who then creates a scene calling for them. Thelma runs into her former husband with his wife,

her best friend, invites them to her home. The next morning the mountain mustang hunt begins, with Wallach chasing the animals from a plane. Marilyn is shocked to learn the horses will be slaughtered later for pet food. Gable explains things have changed, that the small "misfit" animals were once used for riding. He rationalizes that if he doesn't catch them, some one else will. Only six horses are found and caught—a stallion, four mares and a colt—\$125 worth at 6 cent per pound. Clift, realizing he doesn't like the work, and partly for Marilyn's sake, frees the horses. Marilyn goes berserk, berates them all as killers, calling former G.I. bomber Wallach full of self-pity. Gable, single-handedly lassos, ties the stallion, who first drags the cowboy over the ground. Then Gable frees the animal, announces he is through with mustang-hunting, will seek other work. Marilyn says goodbye to Clift, leaves with Gable, telling him she would like to have a child with him. Wallach warns Gable that he now is no longer free, must work for wages.

A John Huston Production, presented by Seven Arts Productions, produced by Frank E. Taylor, and directed by John Huston from Arthur Miller's screenplay.

Strictly adult fare.

**"Don Quixote" with Nicolai Cherkasov
and Yuri Tolubeyev**

(M-G-M, January; time, 106 min.)

Very good. Photographed in wide-screen and beautiful color, the Russian-made, dubbed-in-England, version of Cervantes' classic satire on chivalry faithfully follows the adventures of thin, old, idealistic Don Quixote. After reading many history books, Quixote dons armor and with his corpulent squire, Sancho Panza, attempts to settle the wrongs of 17th Century Spain, long after the time of knighthood. The brave "knight" frees convicts, fights windmills, tames a lion, and rips his sword through wine-bags he visualizes as evil men. The rich and poor alike make fun of Quixote, treated sympathetically by the film. Nikolai Cherkasov, who portrayed Alexander Nevsky and Ivan the Terrible, is perfect as the tall, gaunt, would-be knight, while comedian Yuri Tolubeyev makes an ideal Sancho. Sets are authentic; production values high, and photography prizeworthy. Major objection: the slow tempo. Released by M-G-M as part of the USA-USSR Cultural Exchange Agreement:—

In 17th Century Spain, the day of the knight-errant is long past, but a brave gentleman who has read the novels of the days of chivalry, decides to aid the weak and oppressed. From his small Spanish village one morning at dawn Don Quixote de la Mancha (Nicolai Cherkasov), wearing armor, and his good squire Sancho Panza (Yuri Tolubeyev) ride forth. At an inn, where people make fun of Don Quixote, the would-be knight attacks wine bags, seeing them as evil men disguised. He later stops a man from whipping his young servant, not realizing the boy will receive a worse beating after the "knight" is gone. Word of Quixote's deeds reach the Duke. The knight is invited to a castle where the bored courtiers hope to be amused by him. Altisidora (T. Agamirova), decides to entangle him in the snares

of love. He spurns her, thinking of his lady Dulcinea del Toboso. They tell him Altisidora has died of love for him. A mock funeral is held. Don Quixote, realizing they have played a joke on him, leaves the castle. A mean trick is also played on Sancho, whom Quixote had promised an island to govern. Sancho is made governor of a small town. On his first day he makes a wise decision in a case involving a woman and her honor. That night, the Duke's people, laughing, break into his room, toss him in a sheet. He leaves town, meets Don Quixote. The knight tames a lion, battles windmills. A fellow-villager disguised as a knight outfights Quixote, makes him promise to stay home. To stop Quixote from fighting evil, however, is to doom him to a rapid and quiet death.

A Lenfilm Studio production. Produced and directed by Grigory Koxintsev from a screenplay by E. Schwartz, based on Cervantes classic novel.

For mature audiences.

**"The White Warrior" with Steve Reeves,
Georgia Moll and Renato Baldini**
(Warner Bros., February; time, 88 min.)

Very good. Steve "Hercules" Reeves is here again in a big Italian-made spectacle, in Technicolor and 'Scope (an unusually modest process name). In this costly mounted, but poorly dubbed action film, based on a Tolstoy novel, the muscular Reeves ably portrays a sensible, heroic leader of tribesmen in the Caucasus who defy the tyrannical Czar Nicholas in the mid-19th Century. The quick-paced, suspenseful picture features some fine battle sequences, swordplay, a wrestling match, a brief torture scene, and some romance—all of which should please the spectacle fan. Photography is very satisfactory:—

In the mid-19th Century, Czar Nicholas is determined to bring the wild tribes of the Caucasus under his sovereignty. Steve Reeves, the brave, well-loved Caucasian leader, known as the White Warrior, spares the life of a Russian princess, Scilla Gabel, whom his men intercept. He tells her he is only after Russian soldiers. Later, the princess is dispatched from St. Petersburg by the Czar with an order that her cruel, poodle-pampering husband, a prince and garrison leader, Gerard Herter, negotiate peace with Reeves. In the tent of aging tribal king, Nicola Popovic, Reeves offers to lead his men in a battle to free the Black Mountains of Russian troops. Another tribal leader, Renato Baldini, opposes Reeves' plan. Baldini is trying to win the hand of Georgia Moll, a young girl who cares for widowed Reeves' young son. She loves the White Warrior who has promised to marry her. Reeves destroyed a Russian fort, returns with officer prisoners, whose safety he has promised. Baldini tortures and kills them, and Reeves' protests bring a break between the king and himself. Baldini betrays Reeves to the Russians who take the wounded White Warrior to the prince, who offers him freedom if he will sign a peace treaty. The princess, who has fallen in love with Reeves, is unable to keep her husband from having the tribal leader tortured. Reeves and a loyal aide, who was captured while trying to free his leader, finally escape. Meanwhile, Georgia has promised the wicked Baldini she will marry him to save Reeves' son from being beheaded. Reeves, with his

loyal troops, arrives at Baldini's stronghold just in time to halt his marriage to Georgia. In a hand-to-hand struggle, Reeves slays Baldini, and the tribesmen know he will continue to lead their battle against Czarist oppression.

Richard Freda directed from a screenplay by Gino DeSanctis and Akos Tolney. From a novel by Leo Tolstoy.

Unobjectionable for all.

**"Sniper's Ridge" with Jack Ging,
Stanley Clements, John Goddard,
Douglas Henderson, Gabe Castle**

(20th Century-Fox, February; time, 61 min.)

Good. A realistic drama of the Korean War filmed in CinemaScope and black-and-white. The low-budgeted attraction is suitable as the second feature of a mid-week twin bill. There is a fair amount of action and suspense in the story involving a captain and a sergeant, both cowards, and a heroic, battle-weary young private whose courage prevents his platoon from being completely crushed. The final scene in which he saves the captain's life is very exciting. The acting is generally satisfactory:—

The setting is the Korean War hours before the "cease fire." In a brief attack by the Chinese, a tough young private, Jack Ging, distinguishes himself, while, Doug Henderson, a World War II veteran hides his head during the entire action. The company's captain, John Goddard, is a hardened professional soldier who once showed cowardice; now drives his men ruthlessly. His second in command is a lieutenant, Gabe Castle. Infuriated by the poor showing of Henderson's platoon, Goddard orders a patrol action that night. Meanwhile Ging learns he isn't going home, blames the captain, forces some medical aides to take him to a tent hospital, pretending severe headaches. He is humiliated by the weary surgeon. On his return, Goddard assigns him to digging latrines. At this point, Stanley Clements, an old buddy of the now cowardly sergeant is transferred to the company. It was Clements who showed bravery years before, saving Goddard's children from a fire, while Goddard proved himself a coward, and later saw his wife divorce him because of this. The patrol that night is surprised and loses men. Goddard sets another patrol, although the "cease fire" is set for that night. While waiting to go on the last patrol, a shell falls nearby which does not explode. The men refuse to mark the place where it fell. When they refuse, Goddard goes to mark it himself. While doing so, he steps on a mine, which is set to explode when you step off it. Goddard is unable to move. None want to help him. Finally, Ging takes padded jackets, goes with the sergeant to Goddard, wraps the captain in the jackets and tells his officer to dive off the bomb. Goddard is afraid to do so, and Ging leaps through the air, pushes the captain off it. The bomb explodes. Goddard is unharmed, Ging is wounded, taken to a hospital. His lieutenant rejects Goddard's attempt at an apology, as the men celebrate the end of the war.

An Associated Producers, Inc. Production, produced and directed by John Bushelman from a screenplay by Tom Maruzzi.

Not for young children.

A MAJOR CHALLENGE: SELLING FAMILY FILMS TO THE PUBLIC TODAY

While outlining his company's far-reaching promotional campaign on "Tomboy and the Champ" with trade press editors here last week, Philip Gerard, Universal's Eastern advertising and publicity director, declared that distribution and exhibition face a challenge to sell worthy family film entertainment successfully to the public. ("Tomboy" had its world premiere at Loew's State, Houston, January 25, launching "more than 500 dates in the Texas territory carrying through into February and March.")

Mr. Gerard noted that it takes ingenuity and creative merchandising to sell family entertainment and that when this type of film fare is attractively packaged and made available to the audience when the audience is available, they will buy it as readily as raw realism, sophisticated sex and savage sadism.

"There has been much talk about the tendency of the public to prefer adult themes and adult fare to wholesome family entertainment and to so-called 'clean' pictures," observed the Universal executive.

"The public supports all types of film if the film affords satisfying entertainment and fulfills the needs of the audience," said Mr. Gerard, reminding the press that "today's audience is discriminating and selective. It does not necessarily prefer sex and sophistication to farce and family fun."

Mr. Gerard went on to point out that the wholesome family pictures sometimes fall short of the anticipated response at the box-office because they are not sold as aggressively on the national and local levels.

"When these C for clean pictures are given the all-out sell by all sections of the industry, and are afforded the opportunity to perform with propitious playing time, the results are more frequently more gratifying than any C for condemned film can provide."

"There is a tendency to look for success for family films just because they are wholesome," Mr. Gerard said. "A dull picture doesn't deserve an audience whether it's made for children, for the family or for adults. A picture must be excellent on its own terms and worthy of its audience," he continued.

Mr. Gerard noted Universal's past success with the "Ma and Pa Kettle" series; the "Francis" pictures and other family pictures like "Tammy and the Bachelor" and "The Private War of Major Benson." He predicted that with the aggressive and creative selling campaign which his firm was putting behind "Tomboy and the Champ" the picture has an opportunity to join this group of box-office champs.

Concluded the advertising-publicity executive, "What it really comes down to is the quality of the product and the ingenuity of the sell. There is need for both. It just takes more ingenuity to sell a good GOOD picture than a good BAD picture."

We agree wholeheartedly with Mr. Gerard that a family film not only must be worthy entertainment, but that it must be sold harder than an adult film.

Of course, it is understood that before anything else, the picture must be offered to the theatre operator at a price which will allow him a decent profit. Also, the distributor is expected to do its share of promo-

tional work on the picture. Then the theatre man doesn't have to develop a campaign for the film entirely from scratch.

Since the star system is still so very important to the average movie-goer, and since hardly any family films are being produced today with name stars — "The Sundowners" is a wonderful rarity — it makes it basically a much more difficult task to sell most good GOOD films. Just as the short basketball player has to be a tremendous standout before he can be a star on a court with giants, a star-less family picture has to have extraordinary quality to compensate for its absence of marquee names. Even a pre-sold property can do better with a ticket-selling cast.

However, as Mr. Gerard pointed out, a family film can not be dull. Of the few family films released last year, too many of them looked as if the producer were depending upon success solely because his film was "nice" rather than because it offered an attention-holding story, well written and portrayed.

It is up to the producer, distributor and exhibitor to see that the family film attains its important stature in our industry — an industry being scrutinized by the public today because of its high percentage of unwholesome product.

CROWTHER ON ROADSHOWS

(Continued from Front Page)

may be. And they usually attract a demanding and high-income clientele.

"Well, it does look as if the lilt of magic has gone out of the hard-ticket bit. You don't hear much whooping about it in trade circles nowadays. There are only two films in the offing — that is, coming within the next year — that have been announced to be presented on a hard-ticket policy. They are 'The King of Kings' and 'West Side Story.' And 'Fanny,' possibly. But whether they will be at the showdown remains to be seen.

"It takes a smash show to push a hard ticket, one that has what they call 'the chemistry.' The 'chemistry,' we figure, is something that makes you forget you spent \$7 for two seats."

The noted Times critic has presented to his readers a powerful argument against the hard-ticketing of pictures. Exhibitors should show Mr. Crowther's words to their local amusement editors, many of whom might want to comment in print on the subject.

HARRISON'S REPORTS once more urges the distributors adopting the hard-ticket to abandon this disastrous method of selling pictures to the exhibitor and the public.

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NATIONAL CONSPIRACY BY MAJORS VS. INDIE EXHIBITORS CHARGED IN JERSEY ANTITRUST SUIT

Columbia Amusement Corp. of Elizabeth, New Jersey, operator of the Maplewood (N.J.) Theatre in a suit filed January 31 in the U.S. District Court at Newark, charged that the major motion picture distributors—Paramount, Warner Bros, 20th-Fox, (Loew's) Metro-Goldwyn-Mayer, RKO, Columbia, United Artists, Universal, Allied Artists and Buena Vista—have entered into a conspiracy covering the entire United States, as well as the northern New Jersey area in which the plaintiff's theatre is located, to discriminate against independent motion picture exhibitors such as the plaintiff.

The theatre corporation in its suit complained that for many years the distributors have been and are engaged in a nation-wide conspiracy to establish and maintain illegal systems of runs and clearances for the exhibition of films, which systems were and are designed to protect the revenues of theatres which were owned by five of the distributors until the U.S. Supreme Court ordered them to divest themselves of such theatres.

It was alleged that the majors' conspiracies had an earlier phase during which the distributors owned and operated theatres, and a later phase which begins when they were required to give up their theatres, and has continued to the present date.

It was also charged that these conspiracies have not only damaged Columbia Amusement, but that the public interest has been affected, and during the entire period the plaintiff's theatre in the northern New Jersey area has been made subordinated and subservient to the theatres located in New York City.

The complaint charges that the national conspiracies have been effectuated by various devices which the courts, including the U.S. Supreme Court, have condemned as illegal. It was further charged that in recent years, as part of their conspiracies, the distributors have restricted the number of motion pictures produced and distributed, following the general policy of "fewer pictures in fewer theatres," in order to raise admission prices and to drain off into the theatres located in the large metropolitan centers the patronage which ordinarily would go to the neighborhood theatre. "The theatres in the larger metropolitan centers are the ones which were formerly owned by the distributors," and which the plaintiff charged are presently still being favored by the majors.

The suit was said to be designed to test the legality

under the antitrust laws of the practice of "pre-releasing" of pictures. Pre-releasing was defined as a method whereby a distributor, in advance of the general release of a film to all theatres, allows one or more favored theatres to show the pictures at advanced prices, with a simultaneous announcement that the picture will not be seen in the local area in any other theatre in the near future." As a consequence of this practice, it was charged there are theatres in the northern New Jersey area, such as that of the plaintiff's, which as late as a year or more after the pre-release showing, have not been able to show the public some of the most outstanding pictures.

The suit was filed by George Gold of Paterson, New Jersey, and Edwin P. Rome, of the Philadelphia firm of Blank, Rudenko, Klaus and Rome, as counsel for the plaintiff. Mr. Rome is legal advisor to Allied Theatres of New Jersey, which is backing the action. Sidney E. Stern, president of the Jersey exhibitor group, is also president of Columbia Amusement.

It is no secret that this is a test case and the legal action which New Jersey Allied has for some time warned it would take against the major distributors.

The Jersey theatremen not only challenge the le-
(Continued on Back Page)

CENSORING UP TO PARENTS; GOV'T INFLUENCE LIMITED, SAYS KENNEDY

President Kennedy, at a weekly news conference, declared that the parent has the prime responsibility for protecting young people from crime and violence in movies and on the air, and "when you get into movies, the amount of influence which the Federal Government can exert is quite limited—quite properly limited."

The President called the problem of motion pictures and juvenile delinquency "a matter which goes to the responsibility of the private citizen. The Federal Government cannot protect the standards of young boys or girls — the parents have to do it, in the first place."

"We (the Federal Government) can only play a very supplemental role and a marginal role. So that we can't put that problem on Mr. (J. Edgar) Hoover, or on the White House or on the Congress. It rests with the families involved — with the parents involved. But we can do something about the living conditions and the atmosphere in which these children grow up, and we are going to do something about it," asserted the President.

**"The Millionairess" with Sophia Loren,
Peter Sellers, Alastair Sim, Vittorio de Sica**
(20th Century-Fox, February; time, 90 min.)

Very good. The George Bernard Shaw romantic comedy, lavishly filmed in London, in CinemaScope, with Color by DeLuxe, is about an immensely wealthy young beauty who falls in love with an indifferent, selfless doctor from India, who runs a clinic in the British capital. The male patron will find the inadequacy of Miss Loren's acting more than compensated for her generously displayed pulchritude. Peter Sellers, with clipped Indian accent, is brilliant as the humanitarian physician. Outstanding in supporting roles are Alastair Sim as a crafty counsel; Dennis Price as a society psychiatrist; and Vittorio De Sica as a spaghetti-factory proprietor. At times highly sophisticated, at other instances full of slapstick, the picture provides many good laughs, while noting that money can't buy everything. Unfortunately it fails to maintain its opening quality and rapid pace. Women will want to see Miss Loren's many dresses by the noted Pierre Balmain. Production values are fine; photography, top-notch:—

Sophia Loren, heiress to a huge industrial empire left by her domineering Italian father, Bernardo Ognisanti di Parerga, wants to be happily married. According to her late father's will, any husband of hers must be able to turn 500 pounds into 15,000 within three months. After an unfortunate adventure into matrimony with a slight young sporting character, she seeks aid in London from the wily family solicitor, Alastair Sim, who turns her from taking poison to visiting a society psychiatrist, Dennis Price, who soon gains Sophia's confidence. He almost wins her hand, but is beaten up by Sophia when he criticizes her late father. Next she is incensed by Peter Sellers, a poor, socialist physician from India who operates a clinic in London. Despite her wiles, he is completely indifferent to her beauty and wealth. She builds an immense clinic near his, but the cold method in which it is operated makes Sellers' patients rush back to his sympathetic care. Against Sellers' will he is attracted to the persistent Sophia. She agrees to undergo what he says is a test of his mother's for the girl he should marry: with just 35 shillings and the clothes on her back, she is to go out into the world and earn her living for three months. He agrees to her test, but tries to give away the 500 pounds, has a great deal of trouble getting people to take the money. Meanwhile, Sophia invades Vittorio de Sica's noodle factory. She swiftly turns it from a sweatshop, filled with pretty workers—whom Vittorio chases while his wife gramaces—to a large, fully automatic plant. De Sica asks to buy out of his own business so he can start a little subterranean noodle bakery again—with pretty workers. Seeing Sellers has failed the test, a sad Sophia decides to bequeath her wealth to an Order named after her, and retire to a life of solitude in Tibet. Sims quickly contacts Sellers, who thinks Sophia is going to kill herself, stops what he believes is her death leap. The two embrace and start to dance, with a future together indicated.

Produced by Pierre Rove; directed by Anthony Asquith from a screenplay by Wolf Mankowitz

based on the George Bernard Shaw play, "The Millionairess." A Dimitri de Grunwald Production. Adults.

**"Tess of the Storm Country" with Diane Baker
Jack Ging and Wallace Ford**
(20th Century-Fox, current; time, 84 min.)

Good. Filmed in enhancing Color by DeLuxe, and in CinemaScope, this charming, absorbing screen version of the popular literary romantic classic should prove interesting to all kinds of audiences everywhere. The tale of farm life retains the flavor of yesteryear by the introduction of the Mennonite religious sect, to which a number of the principal characters belong. It also contains the complexities of modern times when a chemical plant and its operators interfere with the area's farmers. The desires and romances of the younger people aid the picture's construction. Diane Baker, as Tess, the Scotch lass who comes to America to marry, and Jack Ging, as the Mennonite boy, who is "human," render competent characterizations. The supporting cast is satisfactory. Direction is smart; photography, very good:—

Church-bound in a buggy is a family of a Mennonite-type sect who wear black clothes, use no modern machinery and are very strict. The family comprises the father, stern Robert Simon; his quiet wife, his 28-year-old daughter, Nancy Valentine; and Jack Ging, a good looking boy in his early twenties. At the nearby Foley Chemical plant young Bert Remsen and Wallace Ford, a local farmer, are arguing. The fracas is broken up by Lee Philips, a young veterinarian. Simon innocently sold to young Remsen's father land on which the plant was built. It is polluting the farmers' stream. Local feeling runs high against Simon, who holds that a bargain is a bargain. At church, Ging tells his sister that he isn't going in. Instead he meets beautiful Diane Baker and her jovial uncle, Archie Duncan, who have come from Scotland so that Diane can marry a local farmer named Faulkner. Ging feels it is his duty to tell them that Faulkner was killed in a row over the chemical plant, and takes Diane and her uncle to Faulkner's farm. The two find Ging's ways quaint, but are not happy with him when they learn of Faulkner's death and the reason for it. At the farm they meet the young veterinarian, who has been looking after the place. They persuade him to stay on after learning Faulkner left Diane the farm. Nancy, meanwhile, has been meeting young Remsen, becomes pregnant, and goes to Diane for help. Diane finds herself torn between Philips and Ging. Although she spats with Ging, she comes to find him preferable. When Ford's bull dies from the polluted water, he and Duncan throw an explosive into the plant. Ging sees the act and is arrested for it. To protect Diane he keeps silent and is finally released when Remsen's father is told that Ging is Nancy's brother. Diane now makes up her mind, marries Ging.

It was produced by Everett Chambers and directed by Paul Guilfoyle from Charles Lang's screenplay based on the novel by Grace Miller White.

Family.

**"The Long Rope" with Hugh Marlowe,
Alan Hale, Robert Wilke and Lisa Montell**
(20th Century-Fox, February; time, 61 min.)

Very good. A gripping, fast-moving frontier adventure-mystery in CinemaScope and black-and-white dealing with a federal court judge who arrives unarmed in an Early West border town to try a young Mexican storekeeper for the murder of a brother of the rancher whose word heretofore has been law in the community. The killer is not identified until a courtroom sequence at the end of the programmer. Suspects include the accused man's lovely wife, his partner who loves her, her proud mother and the slain man's older brother. Offering convincing characterizations are Hugh Marlowe as the judge; Alan Hale as a sheriff; Robert Wilke as a tough rancher and Chris Robinson as a youthful gunslinger. Direction and photography are adequate:—

It is the early West. We see a man waiting for someone in a barn. He is fatally shot, but we don't see his killer. Next, Hugh Marlowe, a circuit court judge, who goes unarmed, comes to the frontier town of Tularosa to try John Alonzo, a Mexican storekeeper for the murder. The town never had a trial before. It is dominated by the slain man's elder brother, Robert Wilke, a rancher. As Marlowe arrives, he sees another brother, Jeffrey Morris, trying to lynch David Renard, Alonzo's business partner. Morris previously had been prevented by the weak-willed sheriff, Alan Hale, from hanging Alonzo. Renard's lynching is stopped by Chris Robinson, a young gunslinger who arrives at the same time. The judge learns from Hale that the slain brother had gone to the barn of Alonzo's proud mother-in-law, Madeline Holmes, presumably to meet Alonzo's wife, Lisa Montell. Alonzo says he was taking inventory, the night of the killing, but has no witnesses. Wilke makes it known that he doesn't want a trial. Marlowe finds he has to investigate alone. He learns that Lisa's mother is of a proud family which once owned what is now Wilke's hugh ranch. We also discover that Renard is in love with his partner's wife. Marlowe hears that Morris is visiting Lisa and reaches her in time to save her from the lusty rancher, while giving him a sound drubbing. He sets a trial for the next day. Finding no one is brave enough to sit on a jury, he hears the case alone. The gunslinger is on hand, having told Marlowe he's been hired to kill him by Wilke. Each witness tells his story. Marlowe gets Lisa's mother to admit the slaying, and leaving Alonzo's gun at the scene of the crime. She had hoped that if Alonzo were hung, her daughter would marry Wilke and her family would get its land back. Wilke and Morris storm out of court. When Marlowe goes to arrest them for interfering with the federal court, Wilke throws a gun at his feet, dares him to pick it up. Hale has regained his courage and is killed by Wilke when defying him. Robinson, the gunslinger, kills Morris, while Marlowe beats up his older brother. Robinson, who had never killed a man before, decides to give up a gunslinging career and accompany the judge as his bodyguard.

An A.P.I. Production, produced by Margia Dean, directed by William Witney from a screenplay by Robert Hamner.

Family.

**"Gold of the Seven Saints" with Clint Walker,
Roger Moore, Leticia Roman, Robert Middleton**
(Warner Bros., February; time, 88 min.)

Very good. A suspenseful outdoor action programmer in WarnerScope and black-and-white, centering about a pair of young trappers who have to ride and fight their way across the desert badlands after finding a fortune in gold nuggets. The popularity of TV star Clint Walker is the big selling peg. He renders a believable portrayal of a young veteran trapper, as does his Irish partner, Roger Moore. Chill Wills adds humor as an alcoholic gunslinger turned physician. Romance is well provided for by fiery Leticia Roman, who plays a Mexican gang leader's ward. Color would have been a considerable asset to this one, which boasts many spectacular scenic views of southeastern Utah's red-rock country:—

Roger Moore, caught stealing a horse, pays for it with a gold nugget. A ruthless outlaw, Gene Evans, with seven of his men, follows Moore, to get the rest of the gold he guesses the young man must possess. Moore rejoins his trapper partner, Clint Walker, and the two, with saddlebags full of newly found gold, continue on their way across the desert badlands toward the wide-open town of Seven Saints. Walker, learning of the spent nugget, expects to be followed. The gang is held off by the two men at a water hole, and at night the trappers slip away. They cache the gold behind some rocks, and ride on — into a box canyon trap. In the ensuing gun battle, the gang loses three men, but Moore is badly wounded. Walker is saved by the timely arrival and shooting of Chill Wills, a hard-drinking, ex-gunslinger turned physician. The three men move on. They meet a band of Mexicans headed by a former boss of Walker's, Robert Middleton, who invites them to his hacienda. There Walker rediscovers Leticia Roman, an orphaned Indian girl, who under Middleton's protection, has blossomed into an extremely seductive young senorita. She flirts with the two trappers and Middleton advises she is "for sale" to the highest bidder. Evans draws Walker and Middleton from the house, using a cattle stampede as a ruse, and the two return to find that Moore and Wills have been kidnapped. Walker, alone, goes after Evans, who meanwhile kills Wills when he says he doesn't know where the gold is. Then the outlaw tortures Moore. Walker arrives, kills Evans' men, but the gang leader threatens to slay Moore if Walker doesn't lay down his gun. Walker then leads Evans to the hidden gold, but manages to pin Evans down with a boulder. Evans is left for the vultures and the two trappers go on, only to meet Middleton and his men, who ask for the gold. Walker and Moore make a break for it, but the gold is washed downstream into the foaming rapids of a river they cross. The two men decide to go look at their traps.

Produced by Leonard Freeman and directed by Gordon Douglas from a screenplay by Leigh Brackett and Freeman, from a novel by Steve Frazee.

Family.

REVIEWED RECENTLY

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"Two-Way Stretch" with Peter Sellers and Wilfrid Hyde White

(Show Corporation, current; time, 87 min.)

Very good. A clever and satirical laugh-loaded British comedy dealing with a trustee, Peter Sellers, and his cellmates, David Lodge and Bernard Cribbins, in a British prison, who go A.W.O.L. one night to carry out a well-planned gem robbery. Sellers is superb as the crazy-like-a-fox trustee who has all the comforts of home in the prison run by a gentle, horticulturist, Maurice Denham, until a sadistic guard, ably played by Lionel Jeffries, shows up. Wilfred Hyde White is in top form as the cool criminal posing as a vicar; Liz Fraser is just right as Sellers' curvaceous dumb moll; and Irene Handl is idea as a prisoner's helpful Cockney mother. General audiences should appreciate this one as much, if not more than will art house patrons. Black-and-white photography is excellent:—

In England, Peter Sellers, a master criminal; David Lodge, a safecracker; and Bernard Cribbins, a young pickpocket, share the same cell at Huntleigh Prison. The head warden is more interested in roses than in discipline. Wilfrid Hyde White, disguised as a vicar, visits the trio, tells them of a two million-pound diamond robbery he has in the works. Their being in jail is the perfect alibi. Their plan is to carry out the robbery the night before their official release, return to jail with the loot and take it with them when they are discharged the following morning. The gems are being delivered by the Army to a maharajah for a weighing ceremony. The plan to escape is disrupted when tough, vicious Lionel Jeffries is named the new chief officer. Jeffries' unwittingly falling through a hole the men are trying to escape through—and coming up under the head warden's prize roses—only makes him hate the trio more. Finally, the three prisoners use a police "Black Maria," which White brazenly drives through the gates. Aided by Cribbin's mother, Irene Handl, and Sellers' girl friend, Liz Fraser, the plan works to perfection. A false stop-sign on a back road, and a derrick help

them get the diamonds from the Army. The gems are taken into the prison in a garbage truck, and next day are smuggled out by the prisoners when they are discharged. White is nabbed from the train by Jeffries who finally recognizes him as "Soapy" Stevens. While transporting the gem bag from the roof of the train, it is caught by a mail hook and spills its contents before the police. However, the ever-resourceful Sellers, Lodge and Cribbins show up at the diamond-weighting ceremony, disguised as Arabs. Hope still gleams in their eyes.

Produced by M. Smedley Aston, directed by Robert Day from an original story and screenplay by John Warren and Len Heath. Additional dialogue by Alan Hackney.

Family.

JERSEY ANTITRUST SUIT

(Continued from Front Page)

gality of New York City clearance over northern New Jersey theatres, but charge that pre-releasing is a national policy of the majors, conspiring to discriminate against independent exhibitors.

The road show, or hard-ticket policy is a main target of the suit, in which the plaintiff points out that theatres such as the Maplewood have not been able to show the public some of the most outstanding pictures "as late as a year after the pre-release showing."

The importance of this case, and the timing of its filing, cannot be over-emphasized.

First, it comes at a time when small theatres are suffering an acute shortage of good product, while seeing privileged houses being able to book several popular roadshow attractions.

Next, it comes during the new Democratic Administration, which can be expected not only to pursue but accelerate the course initiated by its predecessor of enforcing the antitrust laws. (Witness the Republican-executed case against the giant electrical firms which saw price-fixers receive not only stiff fines but prison terms.)

What probably is the most significant aspect of the case, however, is the exhibitor group's militancy. At a time when not only the unaffiliated theatre owner, but many small exhibitors belonging to associations, are looking for some sort of positive action by recognized exhibitor leaders—at a time when it is the belief of many elected theatre association officials that they should now sit down and "talk things over" with the major distributing company officials—along comes a group of Jersey exhibitors who say, in effect, "We think the majors have known our complaints for some time without taking any action to alter the situation. We hold that the policy of roadshowing and pre-releasing is against the antitrust laws. We have no choice but to take our case to the Government."

An infantryman is instructed that when he finds himself in a tight spot on the battlefield, he should "do something." The idea being that by not standing still, he has a much better chance of survival.

New Jersey Allied, to some extent, is acting like a well-trained foot soldier.

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16 MM. RENTALS OF RECENT FILMS HURTS EXHIBS., SAYS TEXAS COMPO

More than 460 feature pictures made between 1950 and 1960 are being distributed in 16mm. for general use, at low rentals, and seemingly without safeguards to protect exhibitors, Texas COMPO charged this week.

Some of the top box-office hits in recent years are now available in 16mm. at flat rentals, including 28 releases of 1960 and 62 films from 1959, the Texas association disclosed in a preliminary survey of the effect of the 16mm. market upon the commercial theatre.

Kyle Rorex, executive director, in a letter to exhibitors, asked for reports on showings of 16mm. feature films so that a case can be documented and presented to film distributors.

Rentals of the recent pictures in 16mm. run from \$17.50 to \$45 per showing for free performances, and up to \$75 where audiences are above a specific figure and a fee is charged.

Mr. Rorex pointed out that a large aircraft plant in Fort Worth, Texas, is currently showing relatively recent feature films during the lunch hours and that a Methodist Church advertised in a local newspaper that it was sponsoring a showing of "Imitation of Life" free of charge at the church.

Among the 1960 features found in catalogues of the 16mm. distributors are such money-makers as "From the Terrace," "Home from the Hill," "The Lost World," "The Bells Are Ringing," and "Adventures of Huckleberry Finn."

Release dates during 1961 have been announced for such films as "Portrait in Black," "The Glenn Miller Story," "Too Soon to Love" and "The Wind Cannot Read."

Other successful attractions of recent years being offered include "I'll Cry Tomorrow," "Pillow Talk," "Cat on a Hot Tin Roof," "Operation Petticoat," "Bus Stop," "Carousel," "Giant," "Gazebo," "Diary of Anne Frank," "The King and I," "Les Girls," "Tammy and the Bachelor," "Inn of the Sixth Happiness," "Sayonara," and "Sink the Bismark."

Mr. Rorex asserted that the "safeguards which film companies once considered essential in protecting their exhibitor customers are being disregarded by distributing agencies, since any group — club, school, factory, church, home — can pay a small rental price and show top 16mm. feature movies without any check on vague rules that stipulate

films cannot be sold where they might create competition for a commercial theatre."

Credit Mr. Rorex and Texas COMPO with doing an outstanding job in protecting exhibitor interests. Exhibitors should cooperate to the fullest degree in supplying the Texas group with information relative to the 16mm. situation.

This is another example of the vital need for all exhibitors to be represented by a theatre organization. Exhibitor groups have the facilities to probe fully a condition injuring, or threatening, box-office receipts. And when malpractices are discovered, they are in a position to conduct a forceful fight against them.

CLASSIFICATION, PLAYING CODE-SEAL PICTURES ONLY, STUDIED BY TOA

Two ways of overcoming criticism of current picture themes were discussed by Albert Pickus, TOA president, who addressed the annual convention of the Texas Drive-In Theatre Owners Association in Dallas last week.

Mr. Pickus hinted at classification of films by age groups and a voluntary refusal to book any picture not having MPAA Production Code Seal as two methods of easing the problem.

Declaring that theatre owners must strengthen self-regulation, Mr. Pickus asserted that this must be done "if we exhibitors are to avoid outside censorship and retain the trust and the confidence of the people of the world who have made motion pictures a universal form of entertainment and our theatres the amusement centers of the world."

The TOA president noted that his association would recommend united exhibitor effort to implement a self-regulation program.

MARSHALL FINE STARTS TALKS WITH DISTRIBUTOR OFFICIALS

Marshall Fine, recently elected president of the Allied States Association of Motion Picture Exhibitors, this week opened a round of conferences with executives of the major distribution companies, as part of National Allied's program planned to find ways and means of helping the industry.

Mr. Fine previously announced that he is extending to the distributor leaders "the fullest measure of cooperation" and seeking that of distribution in an attempt to work out "mutually beneficial solutions to common industry problems."

HARRISON'S REPORTS will publish the results of these important parleys as soon as they are available.

"Breathless"**("A Bout de Souffle")****Jean Seberg and Jean-Paul Belmondo***(Films Around World, current; time, 89 min.)*

Fine. A staccato-paced, scrambled, sexy and extremely realistic French drama concerning the last few days of a young tough who steals an auto, slays a cop, flees to Paris to take up again with a young American girl who joins him in a fateful search for a buddy. The powerfully suspenseful drama, filmed in black-and-white, has ultra-frank dialogue. New Wave director Jean-Luc Godard, supervised in his direction by Claude Chabrol, penned the script from an original story by the maker of "The 400 Blows," Francois Truffaut. Godard's camera never stops darting about, with his editing following suit. Jean Seberg of Iowa shows improvement in her portrayal of an unsettled Yank lass selling Paris Tribunes on the Champs Elysses. It is the hoodlum who most hypnotizes the viewer. France's popular new Bogart-type, battered-nosed Jean-Paul Belmondo is brilliant as the no-holds-barred, quick-thinking, loquacious crook on the lam. One drawback of the art theatre attraction for non-French-speaking patrons is the ending. Godard meant for Miss Seberg not to comprehend the true meaning of a French word Belmondo uses, and unless otherwise informed, many American viewers also will misunderstand the dying Frenchman's last feelings:—

Jean-Paul Belmondo, a young tough, steals a car in Marseilles in broad daylight and speeds toward Paris. He wants to find Jean Seberg, a girl there, take her to Italy on money owed to him in Paris. Stopped for speeding, Belmondo coolly critically wounds a motorcycle cop with a gun he finds in the car. Belmondo escapes, leaving his jacket behind, and hitchhikes to Paris. There he sneaks into Jean's room. Finding no money for food, he visits a former mistress, a young TV actress, takes money from her purse when she's not looking. Later, wearing a new jacket, hat and dark glasses, he tries to locate someone at a travel agency, then finds Jean selling the Paris Herald-Tribune on the Champs Elysees. Jean, we learn, is an American student, preparing to register at the Sorbonne and trying to become a journalist. She recently had an affair on the Riviera with Belmondo. She tells him her career prevents her from accompanying him to Rome. At the travel agency, Belmondo gets a post-dated check for the money due him. Now he must find Henri-Jacques Huet, a friend, to cash it. As he leaves the agency, two detectives arrive, but he gives them the slip. He robs a man in a restaurant wash room for money, steals a car with which to drive Jean to see a man on the newspaper about a reporter's job. He spies on Jean and the journalist. Belmondo learns from the papers that the police are on his trail. Sneaking again into Jean's room, he sleeps there till her return in the morning, when he woos her until she gives in. Jean tells Belmondo she is pregnant; he's probably the father. He is not overly concerned. She insists she doesn't want to be in love. As they leave for Orly Airport, where Jean is to interview a novelist, the two are spotted by a man, who informs the police. After dropping Jean off, Belmondo visits a

crooked car dealer, beats him up when the man tries to take advantage of his being wanted, now for murder. Stopping off at the Tribune office, she admits to two detectives who find her there that she has been seeing Belmondo, takes the police phone number. A detective follows her, with Belmondo brazenly following them both. She escapes by climbing through a window in the theatre's ladies' room, rejoins Belmondo. They steal a Cadillac, finally find Huet in Montmarte, who promises to bring the money the following morning to an apartment he gets for them. In the morning, while shopping, Jean calls the police, betrays Belmondo, to prove to herself she doesn't love him. She tells him what she's done. Angry, he doesn't care to leave. Finally, he does. Huet, outside just then with the money, gives him a gun. The police arrive. Belmondo runs down the street, is shot in the back, keeps running. Finally, he falls. Jean reaches him, to see him dying, making their private funny face at her. Then he calls her a bad name, but affectionately. Her French is limited and the police translate it. She misunderstands the affection, understands only the literal vituperation. He dies.

Produced by Georges de Beauregarde; directed by Jean-Luc Godard, under the supervision of Claude Chabrol, from Godard's screenplay based on an original story by Francois Truffaut. A George de Beauregarde Production.

Adult fare, strictly.

**"Home is the Hero" with Arthur Kennedy,
Walter Macken and Harry Brogan**
(Show Corp., current; time, 83 min.)

Good. From Ireland comes this little, black-and-white drama—mainly for art theatres—dealing with a hard-drinking bully who accidentally kills a fellow villager, and the effect of his five years of imprisonment upon his wife—to whom he's a hero—and his two grown children. Walter Macken makes an excellent "Goliath of Galway." America's Arthur Kennedy is outstanding as his son, crippled as a child by his father's playfulness. Joan O'Hara, as the daughter who falls in love with a bookmaker; and Eileen Crowe as the mother, offer strong characterizations. Broad comic relief to the very serious story is provided by Harry Brogan, and as an elderly chap who idolizes Macken. The film's principal fault is its slowness in capturing and retaining the viewer's interest from the start. Top selling factors are Arthur Kennedy and the famed Abbey Players:—

Walter Macken, the "Goliath of Galway," is endowed with the muscles of a brute and brains to match. He hoists both pints and pals in the local pub to the delight of his cronies and his family's despair. His son, Arthur Kennedy, still limps from being hoisted and dropped by his drunken father. In the bar, Macken knocks a man down too hard, killing him. The man, Patrick Layde, whom Macken thought was making fun of his mental slowness, was the father of Kennedy's sweetheart, Maire O'Donnell. Macken serves five years in prison, during which time Kennedy learns shoe repairing, opens a cobbler shop, and assumes the position of head of the house. He tries to comfort his mother, Eileen

Crowe, who for the first time finds comfort in the bottle her husband had to give up, and console his sister, Joan O'Hara, who answers the jibes and jeers of the villagers by taking up with a local bookmaker, Michael Hennessy. A repentent Macken returns, resolved to change his habits and haunts, but his jealousy is uncomfortable. He tries to stop Kennedy from marrying the girl whose father he killed, make his daughter give up her romance, and wean his wife from the bottle. He almost kills his old friend, Harry Brogan, before Kennedy brings him to his senses.

An Emmet Dalton Production, produced by Robert S. Baker and Monty Berman, Fielder Cook directed from Henry Keating's script from the play by Walter Macken. Nathan Keats was executive producer. Adults.

"The League of Gentlemen"
with Jack Hawkins, Nigel Patrick,
Roger Livesey, Richard Attenborough,
and Bryan Forbes
(Kingsley Int'l, current; time, 114 min.)

Fine. An exciting British suspense drama—in black and white—about a former Army officer who recruits and trains seven former military specialists to rob a London bank. From the opening scene, when master-plotter Jack Hawkins climbs up out of a sewer, the viewer is gripped hard. The acting by Messrs. Hawkins, Patrick, Livesey, Attenborough, Forbes, et al. is superb. There are sequences of illicit romance, and quite a bit of humor—mostly very bold in both language and content. Although there have been a rash of "how-to" crime films, this one, by the team that made "Sapphire," goes to the head of its class for its cleverness and excellent portrayals:—

Jack Hawkins comes up out of a London sewer, drives off in an expensive car. He is next viewed cutting five-pound notes in halves, slipping a half of each bill with a message into copies of the same pocket novel. The seven recipients of the books are invited to lunch in a private room at London's Cafe Royal. Although they don't know him, Hawkins knows all about them. He asks them their thoughts of the book, "Operation Golden Fleece," an American crime novel. Then he declares his intentions to rob a bank, asks them to join him. When they seem reticent, he points out how each of the seven was discharged from the Army for some criminal act, and that each of them is an expert in his own field. Nigel Patrick, a major, had been a crack transport officer; Norman Bird, a captain, once headed a bomb disposal squad; Richard Attenborough, whom we first meet "repairing" a gambling machine and leering at a racketeer's songstress friend, is skilled at electronics; Terrence Alexander, a major, is past master at deception; so is a captain, Bryan Forbes; Roger Livesey, was a quartermaster captain who now poses as a cleric; and Kieron Moore, once headed an Army physical training center. The eight men form the "League of Gentlemen." Hawkins admits that he was cashiered from the Army suddenly after 25 years of honorable service, and that he doesn't want to see the League's publicly-financed

training go to waste. He selected their names from War Office files. He learned later they were all in need of money; that several—as we see—were living off rich women, and conducting shady deals. Hawkins, at their second meeting, tells them more about his "Operation Golden Fleece." The men are excited, and pleased to know the loot will be divided evenly. The men next convene at Hawkins' country home (where he lives alone and start training—in a highly military fashion—for the robbery. To get arms, some of them pose as officers inspecting an Army Supply Depot, while the remainder sneak off with guns and ammunition. Under the name of Cooperative Removals, Inc., they work in a garage on the vehicles they have stolen. A young policeman looks in, but continues on his rounds. The robbery goes off as planned, utilizing smoke screens, gas masks, bombs in sewers (to cut communications), and radio-jamming. After a brief celebration at Hawkins' home, the men leave one by one. Still there are Hawkins, his aide, Patrick, and an old army buddy of Hawkins who happened to move into the neighborhood. Suddenly, the phone rings. It's the police. They've surrounded the place. Hawkins orders Patrick to leave, says he'll stall them off. Hawkins asked who betrayed him. The police tell him the young cop had taken down license numbers at the garage, as had a little boy at the scene of the robbery. Hawkins leaves the house only to find that all of his confederates are already in a police van outside.

A Michael Relph and Basil Dearden Production for Allied Film Makers. Relph produced; Dearden directed from Bryan Forbes' screenplay from John Boland's novel. Adults.

"Serengeti Shall Not Die" a Documentary
with Michael Grzimek, Dr. Bernhard Grzimek
(Allied Artists, current; time, 84 min.)

Very good. German-made, in Eastman Color, the picture, which won the 1959 Academy Award for Best Documentary Feature, was produced by two zoologists, Dr. Bernard Grzimek, and his son, Michael. Their main purpose for visiting Tanganyika's Serengeti steppes was to conduct a census of the wild animals there and to learn the migratory habits of the area's wild beasts which are facing extinction. The skilfully photographed feature is as absorbing as it is informative. It is unfortunate that such a serious work has to be publicized in the U.S. in the sensational manner as the pressbook ads suggest. Highlights include aerial shots of huge herds; a zebra fight; the honeyguide bird at work; catching of zebras by their tails from a jeep; a roundup of poachers and some native girls bathing. Young Michael was killed while on location when a vulture flew into the wing tip of his small plane, causing it to crash:—

In a specially built zebra-striped little plane, two noted German zoologists, Dr. Bernard Grzimek and his 25-year-old son, Michael, are able to go as slowly as 30 m.p.h. over the Serengeti steppes in Tanganyika, East Africa. Their task: to learn the migrating pattern of the Serengeti's great herds of animals, and to take a census of the area's wild beasts

(Continued on Next Page)

"Serengeti Shall Not Die"*(Continued from Page 27)*

which will soon be extinct if vast preserves are not established against the encroachment of civilization. We see huge forest fires during the dry season at which time we witness the Masai natives' wounding animals and catching the blood to feed their children. The blood is beaten so it will not coagulate. To recognize the herds from their plane, the Grzimeks put brightly colored nylon collars on some of the animals—after shooting anaesthetic into them by means of a new-type gun. To catch zebras, the naturalists lean out of their jeep as they drive along and grab the animals by their tails. A zebra found in a poacher's snare is let loose. It fights with the zebra who has taken his place as leader. Weakened from the snare, he loses. The winner, however, is taken by a lion. We see the little "honey guide" bird lead the natives to a cache of honey, where some is left for him as his reward. A group of young bare-bosomed dark-skinned native girls are seen bathing. There is a remarkable birth of a large grazing animal, with a hyena, looking on. The mother, lowers her horns, drives the hyena away. The Grzimeks aid the government's war on native poachers by radioing the location of a large band of them, whom we see rounded up. The camera shows hundreds of their illegal snares collected and a great deal of meat they have collected. The Grzimeks counted 367,000 big game animals, including 97,000 wallobys and 54,000 zebras. It had been previously thought that the Serengeti was the home of a million beasts.

An Astra Motion Pictures Presentation; An Okapia Film production, produced by Michael Grzimek and Dr. Bernhard Grzimek, from their book, "Serengeti Shall Not Die." Michael Grzimek directed. English commentary spoken by Holger Hagen.

For mature audiences.

JOE LEVINE HAS PRESSBOOK READY 4 MONTHS BEFORE FIRST DATES

This week we received a giant-sized 12-page full-color press book heralding Joseph E. Levine's combination presentation, "The Fabulous World of Jules Verne" and "Bimbo the Great." The book, we understand, is now available to all exhibitors via local National Screen Service offices.

Mr. Levine recently told the trade press that he knows from first-hand experience the importance of an exhibitor receiving the pressbook BEFORE the picture plays at his theatre.

Having the merchandising tools to sell the above double feature attraction, being released nationally in June by Warner Bros., four months before its initial playdates, is a tremendous aid in an exhibitor's getting the most out of a booking.

Master Showman Levine once again has shown the way at a time when too many pressbooks are too little and too late.

VIRGINIA MEET SET

The Virginia Motion Picture Theatre Association will hold its annual convention July 17-19 at the Ingleside Motel, six miles north of Staunton, it was announced by Roy Richardson, the exhibitor group's president.

FRISCH NEW HEAD OF ACE

Emanuel Frisch, treasurer of the Randforce Amusement Corp., and an executive of the 28-theatre Brooklyn, N. Y. circuit since 1947, this week was unanimously elected chairman of the American Congress of Exhibitors for a minimum term of six months.

Mr. Frisch, who was a member of the ACE executive committee, replaces Sol Schwartz, who resigned the position recently when he left exhibition to join Columbia Pictures as a vice-president.

A veteran of exhibition, Mr. Frisch is the son of the late Louis Frisch, who was a partner in Frisch & Rinzler, which later became Randforce. He is a graduate of Penn State University and Harvard Law School, a past president of the Metropolitan Motion Picture Theatres Association, a member of COMPO's executive committee and a member of the New York State minimum wages board, amusements and recreation division.

ACE executive board members who participated in the election meeting include Mr. Schwartz, Marshall Fine, Irving Dollinger, Albert Pickus, S. H. Fabian, Sidney Markley and Edward Lider.

We believe the choice of "Manny" Frisch as the new ACE chairman to be an excellent one. It can be expected that his wonderful record in exhibitor campaigns will be continued in his chairing of the Congress.

PROTESTANTS MAY REVIEW, RATE HOLLYWOOD FILM SCRIPTS

The Broadcasting and Film Commission of the National Council of Churches is considering a plan under which the group would review and rate motion picture scripts.

The Council at its annual meeting in New York last week took under advisement a recommendation of the west coast committee that a full-time, three-man board be established in Hollywood for the purpose of evaluating every screenplay submitted to the Code Administration.

The reviewing and rating plan was proposed after an attempt to curtail the autonomy of the Council's Hollywood office was voted down.

TRI-STATE DRIVE-INS ELECT

Ernest Warren was named president at the recent annual dinner meeting and election of the Tri-State Drive-In Theatres Association of Western Pennsylvania, held in Pittsburgh. Ernest Stern was elected treasurer; George Tice, secretary. Voted directors were Gabriel Rubin, Harry Hendel, Lou Lambros and George Stern.

WAGE BILL EXCLUDES THEATRES

Theatres are specifically excluded from coverage by the bill officially proposed by President Kennedy to raise the minimum wage rate to \$1.25 an hour in three annual steps.

Exempt with theatres from the bill, which would extend coverage to 4.3 million more employees, are hotel, motels, restaurants, and gasoline stations.

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THE NEW NATIONAL ALLIED

Marshall H. Fine, recently elected president of Allied States Association of Motion Picture Exhibitors described his administration's objectives and policies at a trade press conference here last week.

Mr. Fine, who said he spoke "for the good of all exhibition" revealed that he had met last week with five sales executives of the major distribution companies who were in town: James Velde, United Artists; Robert Mochrie, M-G-M; Jerome Pickman, Paramount; Charles Boasberg, Warner Bros.; and Rube Jackter, Columbia. Mr. Fine revealed he had spoken with Universal's Hi Martin 10 days ago in Cleveland.

The new National Allied president said the only exhibitor problems these initial talks "touched upon" were the product shortage and orderly release. Mr. Fine said the distributor officials were "happy to hear the Allied story, and anxious to cooperate," and that he planned to meet with them at least four to five times yearly.

The prime objective of his administration will be to build up gross business — to bring more people into the theatres, the 35-year-old exhibition executive declared. He held that film rental terms was not the exhibitor's major problem.

National Allied will work for amity with the distributors. "There will be definitely no attempt to go to the Government" in search of solutions to theatres' problems, Mr. Fine asserted, adding that Allied's so-called "White Paper" which blasts the film companies and charges the Department of Justice with not enforcing the consent decree, was a dead issue.

"There are so many things for us to do that we have not time to bother with the 'White Paper'," the Allied president noted.

Mr. Fine's has not continued the Emergency Defense Committee. However, a committee, designed to deal with the problems of Allied's members, will be established, replacing EDC, he revealed.

Regarding the resignation recently of several Allied units, Mr. Fine said that they were perfectly free to leave National Allied, and that he would make no direct attempts to woo them back. He did admit that overtures to rejoin Allied have been made to the Independent Exhibitors, Inc. and Drive-in Theatre Association of New England, which disaffiliated a year ago. Other units to leave Allied are Allied Theatre Owners of Indiana and Mid-Central Independent Theatre Owners. The first left less than a month ago and the other two weeks ago. The Western Pennsyl-

vania unit exited at the beginning of last year, but subsequently re-affiliated.

The resigning groups alleged that National Allied no longer was properly serving the interests of independent exhibitors.

Asked by HARRISON'S REPORTS about plans to organize the unorganized exhibitor, Mr. Fine said that "deeds rather than words" will get more exhibitors to come in" and the present units will be so benefited by Allied's program that they will be glad to stay in.

Mr. Fine said that although Allied States "is going to start working together with TOA," any talks of merger at this time would be very premature. The Allied president said that there was not a lot of difference between exhibitor organizations today, and that efforts would be made to avoid duplication of certain projects. He met with Albert M. Pickus, TOA president, last week, in what was said to be the first of a series of meetings.

Mr. Fine said that he thought a major difference between his organization and TOA was that National Allied officially discusses with the distributors individual exhibitor's problems.

The Ohio theatre executive said that "it was not inconceivable to have only one trade organization sometime in the future."

The Allied head stressed that discussions and not belligerence would be his policy with the distributors. Hereafter, Allied States will take a conciliatory attitude in its dealings with the film companies.

"There is no exhibitor problem that we will not be anxious to undertake," Mr. Fine emphasized.

Let us congratulate Mr. Fine on his optimism, his speed at getting his administration rolling, his policy of disseminating important industry news promptly

(Continued on Back Page)

TV, RADIO, BOOK INDUSTRIES JOIN FILM CENSORSHIP FIGHT

The motion picture, television, radio and book industries for the first time have agreed to join forces in fighting censorship.

This common front was formed on the initiative of the film industry, following the January 23 Supreme Court "Don Juan" decision.

Joining in the censorship battle — with each industry now going to the aid of others encountering censor difficulties — are the Motion Picture Association of America, the National Association of Broadcasters, the American Book Publishers Council and the Authors League.

Hats off to the MPAA for one of the most successful moves in its anti-censorship fight to date.

"Sanctuary" with Lee Remick, Yves Montand and Bradford Dillman

20th-Fox, February; time, 90 min.)

Good. Freely interpreted from William Faulkner's "Sanctuary" and "Requiem for a Nun," this unpleasant melodrama of the 1920's, filmed in CinemaScope and black-and-white, centers around Temple Drake, a fun-loving, man-teasing young woman, a Southern governor's daughter, who is seduced by a cool, Creole bootlegger who keeps her in a house of prostitution, where she falls in love with him. Temple returns home when she believes him to be killed by the "revenuers;" marries the lad who feels responsible for her degradation; then drops him when the Creole turns up alive. Finally her colored maid kills Temple's baby when she thinks her mistress is going to abandon it. Lee Remick excels in her poorly defined role of an erring belle. Yves Montand's portrayal of Candy, the Creole, a proud, woman-chasing dandy, doesn't ring true. (The book's character, named Pop-eye, is evil and impotent) Bradford Dillman is uninteresting as the nasty, weak-willed young fellow who married Temple. Folk singer Odetta is strong, but a bit stiff as the Negro servant who looks at her forthcoming execution as necessary to erase guilt and restore faith. Other talent responsible includes: Richard D. Zanuck, ("Compulsion"), producer; England's Tony Richardson ("Look Back in Anger," "The Entertainer"), director; James Poe ("Hot Spell," "Cat on a Hot Tin Roof"), scenarist. Unfortunately, due to the writing or cutting, the characters are blurry as well as unsympathetic, which accounts for the viewer's inability to be strongly interested in the tale's outcome. Twentieth-Fox is backing this one with a major newspaper ad campaign. "Sanctuary" was first brought to the screen in 1933 as "The Story of Temple Drake":—

In 1928, a judge in Mississippi sentences Odetta, a Negro housemaid, to death for murdering the infant son of Lee Remick and Bradford Dillman. Four months later, Dillman and Lee return from Bermuda, the night before Odetta is to be executed. Public defender Harry Townes visits Lee's house, where a welcome home party is on, tells Lee he knows a man was at the scene of the murder, and that she can still save Odetta if Lee would appeal to her father, the governor, Howard St. John. Despite Dillman, she visits her father with Townes, who says a pardon is unthinkable. The child was his own grandson. Lee says he wants to tell the truth to her father for the first time. We flash back six years. Dillman, driving Lee in his car after a country club dance, crashes at high speed into a log set across a road. Strather Martin, a backwoodsman lookout takes them to an illicit liquor establishment run by smooth Yves Montand, a Creole. While Lee pleads for a ride to town, Dillman gets drunk. Odetta warns Lee that the men won't act like college boys, urges her to get out of the place. After Montand saves her from being attacked by William Mims, one of the men, he himself visits her in a rat-infested corn crib where Martin tried to hide her. While the other men are driving Dillman into town, Montand has his way with Lee. The next day Montand takes her to New Orleans, finds her a room in Rita Shaw's tawdry establishment. She starts drinking gin, falls in love with Montand and her new way of life. While driving,

Montand and Martin are shot at by "revenuers." Montand's car goes up in flames. As Lee reads in the papers about her lover's death, Rita's place is raided and Lee is taken back to the governor, whom she lets consider her as "the ravaged maiden." It is 1932, the "present." "How could I tell you that I liked what happened?" she asks her father. Dillman, loving her, feeling responsible although she told him she hadn't been forced to do what she did, married Lee, got a job with the State. While doing social work, Lee comes across Odetta at a state narcotics hospital, takes her home. When Dillman learns who Odetta was, Lee says "if she goes, so do I." Odetta stays. Montand turns up alive. He had jumped from the car before it burned. He and Lee are set to go away together. Odetta warns her about Montand who had pushed narcotics on her. Lee insists on taking her baby away with her. When she goes into the infant's room, she finds it dead. Lee pleads with the Governor to pardon Odetta. He doesn't. Lee pays Odetta a last visit in jail, finds her at peace with the world, looking forward to be reunited with her own baby, she lost to illness. Lee plans to start afresh with Dillman.

A Darryl F. Zanuck Production. Richard D. Zanuck was the producer. Tony Richardson directed from James Poe's screenplay based on novels and a play by William Faulkner, adapted for the stage by Ruth Ford.

Strictly adult fare.

"Underworld, U.S.A." with Cliff Robertson, Dolores Dorn and Beatrice Kay

(Columbia, March; time, 99 min.)

Fair. A grim, routine crime programmer about a young thug whose only goal in life is to avenge the murder of his hoodlum father by three gangsters who over the years have become the underworld bosses of organized prostitution, the narcotics trade and the labor racket. Since the protagonist, ably played by Cliff Robertson, is a hard-boiled criminal himself, who thinks nothing of endangering a prostitute's life (she provides the romantic interest), the viewer finds it difficult to sympathize with any of the principals. There is hardly enough suspense and no comic relief in this ugly little black-and-white melodrama whose title is its leading asset:—

David Hurst, a 12-year-old, robs a drunkard. The only person showing him any affection is speakeasy owner Beatrice Kay, who once loved his father, a hoodlum. David and Beatrice witness the murder of David's father by four men on New Year's Eve. The boy recognizes one of the killers, swears vengeance. He grows up in reformatories and pool halls. An adult now, played by Cliff Robertson, he finds himself in prison with Peter Brocco, one of his father's slayers. Robertson gets a job in the prison hospital, where he makes the dying Brocco give the names of the three other men, before he dies. The three have become the heads of syndicated crime: Paul Dubov, narcotics; Gerald Milton, labor racket boss; and Allan Grucner, prostitution. They work under big boss Robert Emhardt. Released from prison, Robertson learns that Dubov has taken over Beatrice's bar, using it as a front. There Robertson saves a young prostitute, Dolores Dorn, from death at the hands of a vicious young killer, Richard Rust, for not carrying out a narcotics assignment. Robertson hides

Dolores at Beatrice's, and using Dubov's own heroin as bait, gets to meet him. He pretends loyalty to Dubov, says that Brocco named four other men as his father's murderers, and the dope racketeer hires him. Meanwhile, Larry Gates, head of a government Crime Commission investigation, is after Emhardt. When Dolores, while drunk, tells Robertson she saw Gruener murder another prostitute, he has her become a witness for Gates, who immediately jails Gruener. The arrest shakes up the other crime bosses who order Robertson to raid Gates' safe. Robertson works with Gates to plant false information to throw suspicion on Dubov and Milton. When the files show Dubov having met with Driscoll, Emhardt has Rust set him on fire alive in his car. Meanwhile Dolores tells Robertson she wants him to marry her. Her past and his own life make Robertson rebuke her. Robertson next frames Dubov, roughs him up before shoving the dope king into Rust's blazing gun. Robertson refuses to aid Gates in getting Emhardt, against whom he has nothing personal. Robertson tells Dolores he'll marry her. When Rust brags about running over a little girl whose bookkeeper father is a hidden witness of Gates, and tells Robertson the two of them have been ordered to kill the bookkeeper and his family — and that Robertson next will be given the job of killing Dolores, whom they know has talked — Robertson revolts, slugs Rust, leaves him in front of the police station with a note telling them to compare Rust's gun with the bullets that killed Dubov. Then Robertson visits Emhardt, having first to slug a guard at the crime czar's pool. Robertson drowns the rotund Emhardt, but on leaving the pool is shot by the guard who had come to. Fatally wounded, he runs down the street, as Dolores and Beatrice rush to him, in time to see him die.

A Globe Enterprises Production, written, produced and directed by Samuel Fuller. Adults.

"The Absent-Minded Professor"

Fred MacMurray, Nancy Olson, Keenan Wynn and Tommy Kirk

(Buena Vista, April; time, 97 min.)

Very good. A wonderful, wacky, wholesome comedy — in black-and-white — about a college professor whose forgetfulness leaves Nancy Olson, his pretty fiancée waiting at the altar a few times. However, his inventive prowess results in flubber — flying rubber — which makes his car fly, tiny basketball players soar, and the Defense Department excited over the fantastic substance's possibilities. Fred MacMurray is perfect as the prof. Keenan Wynn is outstanding as a scheming, big-time loan-shark. Tommy Kirk is excellent as Wynn's fumbling son. MacMurray's tiny dog, Charlie, is a giant scene-stealer. This is a family picture with a capital "F." The sequence in which the amazingly short ballplayers, secretly flubber-soled, start to jump gym-ceiling high, stupefying their towering opponents, is one of the funniest we've ever seen — even if it is too repetitive. This Disney attraction, which can be expected to have great word-of-mouth, especially among the youngsters, deserves an all-out promotion campaign. General audiences should love this one, which is the Easter picture at Radio City Music Hall. Photographic special effects are Oscar-worthy:—

Fred MacMurray, a college science professor whose

forgetfulness has left his fiancée, Nancy Olson, waiting at the altar on two occasions, misses his third wedding attempt when an explosion in his home laboratory knocks him unconscious. However, he has discovered a black, rubbery substance possessing powerful anti-gravitational energy. He proudly names his discovery "Flubber" — from flying rubber. MacMurray puts flubber in a motorless Model T Ford, and has a flying flivver. Secretly applying flubber to the shoes of the school basketball team allows its tiny players to bounce above the heads of their towering opponents to victory. Loan-shark Keenan Wynn, an alumnus about to demolish his own school due to a debt, and his slow-witted son, Tommy Kirk, see MacMurray's car in the air one night. When the professor refuses to let them commercialize flubber, Wynn and his son steal MacMurray's car, leave behind another Model T. Meanwhile showing great interest in flubber, the top Army, Navy and Air Force brass arrive at MacMurray's request. He, of course, can't get the car to fly. MacMurray tricks Wynn into telling him where the car is hidden. Leaving Wynn bouncing sky high with flubber in his shoes, the prof — aided by flubber and Nancy — overcomes two of Wynn's henchmen. MacMurray and Nancy fly in the auto to Washington. After baffling the nation's defense system, they land on the White House lawn. The prof, a hero, finally marries Nancy.

A Walt Disney Production, directed by Robert Stevenson from Bill Walsh's screenplay based on a story by Samuel W. Taylor.

Family.

"The Hoodlum Priest" with Don Murray, Larry Gates, Cindi Wood, Keir Dullea

(United Artists, February; time, 101 min.)

Very good. An authentic, absorbing true-to-life drama about the Rev. Charles Dismas Clark, a Jesuit priest who is dedicated to aiding former convicts in St. Louis, Mo., to adopt an honest way of life. "Dismas House," built mainly through his efforts, shelters, clothes and finds employment for ex-cons. Don Murray, playing the title role in the black-and-white film he co-produced with ex-ad executive Walter Wood, is totally convincing as the unusual young "hoodlum priest" who speaks the underworld's jargon. Larry Gates makes a believable criminal lawyer who backs Father Clark's cause. Keir Dullea shows talent in some scenes as a young hood the priest defends. Cindi Wood portrays a rich, young socialite who falls in love with Dullea. Hypocritical, sensational crime journalism is hit hard in this heart-warming story which has sufficient suspense, action, romance and some humor. Direction is fine; Haskell Wexler's photography, much of which was done on location in St. Louis, is top-notch:—

Although Don Murray's position is that of a Jesuit priest assigned to teaching at a boy's school, he spends many hours outside the institution working among St. Louis' young ex-convicts, whose confidence he has won. This is due a great deal to his speaking the hoods' own slang. One of the youthful criminals Murray helps is Keir Dullea, a cynical, ex-con who can't understand anyone wanting to be kind to him. When Dullea is arrested on a false charge, the

(Continued on Next Page)

The Hoodlum Priest (Continued from Page 31)

priest calls upon a noted criminal lawyer, Larry Gates, to defend him. Dullea is acquitted, and Murray gets him a job as a loader at a wholesale vegetable market run by two Italian-speaking brothers, kind Sam Capuano and stern Lou Martini. Lawyer Gates, now Murray's friend, heads a fund-raising program for a "half-way house," to shelter, clothe and find jobs for ex-cons. A wealthy woman invites her friends to her mansion to hear Murray and Gates tell their plans. There, the socialite's daughter, Cindi Wood, meets Dullea. They soon fall in love. A hypocritical journalist, Logan Ramsey, persuades the Assistant District Attorney, Vince O'Brien, to hold a hearing on the priest's unusual activities. The leading Jesuit of the area attends. The "hoodlum priest" is charged with not turning over to the police information about crimes in the planning stage. Murray says to do so would destroy the hoodlums' faith in him. The young priest tells how he saw his father murdered by company goons when the man tried to organize co-workers in a coal mine. Murray says that he has devoted his life to helping men in trouble. His superior informs him that he will be relieved of his school duties so that he can continue his "hoodlum work" full time. The Assistant D.A. takes no further action. Next, some sacks of vegetables are stolen where Dullea works and the ex-con is fired when he can't give an alibi. Actually he was with Cindi, but doesn't want to involve her. Dullea immediately returns to his former ways, and with a pal, attempts to rob the safe of his former employers. He is discovered by the mean brother. While his buddy escapes, Dullea's gun goes off, fatally wounds Martini when he lunges at Dullea with a crowbar. Despite Gates' pleas to the governor, Dullea goes to the gas chamber. We last see his buddy, drunk, angry at society, wrecking a room in the new half-way house.

A Murray-Wood Production, produced by Don Murray and Walter Wood. Irvin Kershner directed the screenplay by Don Deer and Joseph Landon.

For all but the very young.

THE NEW NATIONAL ALLIED (Continued from Front Page)

to his member units, his straightforward approach with the trade press.

We believe he is sincere when he says he is talking "for the good of all exhibition." We applaud his reasoning that deeds, not words, strengthen and build Allied.

However, HARRISON'S REPORTS questions the effectiveness of several of the new Administration's operational policies

Here's why:

We don't agree that filling a theatre is more important than rental terms. With the stiff terms exhibitors have come to know in recent years, it is possible to fill seats and still not obtain a decent profit. In fact, an exhibitor first needs a film before he can ask people to see it. How many films weren't shown last year because asking terms were too high? Many distributors are of the opinion that they are better off with fewer but bigger customers. The hard-ticket policy is an obvious indication of this.

We don't feel that pleasant discussions by Mr. Fine with distribution are going to win many — if any — improvements for the little exhibitor. Distribution knows there is hardly enough product to keep many theatres open today, and that it herefore can more easily dictate rental terms. We hope Mr. Fine has some wonderful arguments to change the established policies of the majors. If friendly talks could succeed, there would be many more theatres still open in this country today.

We don't think Mr. Fine should have been so quick to announce his administration would not seek aid from the Government. To a great extent, the Federal Government — with its anti-trust laws — should be to organized exhibition what the strike is to organized labor — its foremost weapon.

We don't believe the small-town, independent exhibitor has the same problems as a large circuit. As long as any theatre benefits from a certain policy of distribution — such as roadshowing pictures — while other theatres suffer from this practice, we cannot see one exhibitor organization truly representing all. Unfortunately, what is good for large circuits is not always good for small operations. Any talk today of exhibitor groups merging some time into one all-purpose, all-powerful group hides these differences, and buries the small, independent's unique problems.

We sincerely hope the new Allied administration proves our thinking wrong. We hope it can win giant improvements for its members without being belligerent.

If through conciliation, Allied can increase the net profits of its members, we believe it will be a time for the entire industry to celebrate—for it will be proof that each branch of the industry realizes that it can only be truly strong if ALL other branches are strong.

HOLLYWOOD OUTPRICING ITSELF?

Parade, The Sunday Newspaper Magazine, (circ.: 9.6 million) in its issue of February 5, ran the following in its Special Intelligence Report: "Is Hollywood out-pricing itself? Moviegoers are rapidly getting fed up with exhibitors' hard-ticket policy of road-showing at super-prices such movies as 'Spartacus,' 'Exodus,' 'Alamo,' 'Pepe' and others. System is to draw as much money as possible with reserved-seat policy out of 36 U. S. and Canadian key cities. After that, exhibitors put film into general release at regular prices. Many moviegoers say they plan to stay away from hard-ticket movies unless film is in the 'Ben-Hur' quality class."

The above item was brought to our attention by National Allied, which points out in its report of February 16 that "resistance by the ticket-buying public will bring the fallacy of road-show policy to the attention of the producers and distributors much more quickly and effectively than any protest by exhibitors or exhibitor associations. The report also quoted New York Times' Bosley Crowther's attack on roadshows, reprinted recently in this publication.

Allied is offering its regional units reprints of the Parade article without charge so that they can be mailed to all Allied members.

Incidentally, the new Allied administration is doing a fine job in reporting industry happenings promptly to its members.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLIII

SATURDAY, MARCH 4, 1961

No. 9

MARCUS PLAN BOOMING IN WISCONSIN; ALLIED UNIT REPORTS SUCCESS

The tempo of the TV saturation campaigns under the Marcus Plan in the Milwaukee exchange area is increasing, reports Edward Johnson, president of the Wisconsin unit of Allied States Association of Motion Picture Exhibitors.

From February 1 through April 15, seven attractions are being saturated via the Marcus Plan throughout five out-state areas. The films include: "Village of the Damned" (M-G-M), "The Trapp Family" (20th-Fox), "The Hoodlum Priest" (UA), "The Eichman Story" (AA), "The Great Imposter" (U-I), "Dondi" (AA), and "Little Shepherd of Kingdom Come" (20th-Fox).

The Wisconsin Allied unit disclosed that the campaign on "Village of the Damned" is now in full swing and the grosses being reported in many engagements are "phenomenal."

Mr. Johnson stated that the value of the Marcus Plan is best illustrated by studying the analysis (see box below) turned in by a Wisconsin exhibitor operating in a town of 14,000 population. This analysis presents a comparison of grosses on features playing under the TV saturation plan and those not given this type of handling in this particular situation.

"The average gross per tenth on the eight features playing under the Marcus Plan was \$226.00 as against an average gross per tenth of \$144.50 for those eight features not given the TV saturation handling — an overall increase of practically 100 per cent." the Wisconsin exhibition leader noted.

"Since all of the features listed as non-Marcus Plan engagements were productions of the highest calibre,

it is obvious, after a study of this analysis, that many of these engagements could have been lifted out of the mediocre class if given the Marcus Plan treatment," Mr. Johnson pointed out.

The Wisconsin Allied president further declared that it was the opinion of most exhibitors that the distributors were concentrating too much of their Marcus Plan efforts on low-budget productions, and, in some cases, substandard product, instead of using this highly effective medium to sell also many of their more costly pictures of top quality that otherwise, for unexplained reasons, do not gross as they should.

"If the distributors would expend their efforts in this direction also, many of their high budget problem pictures might cease to be a problem for distributor and exhibitor alike. Care should be used in choosing the picture to be sold in this manner. Poorly made productions or dubbed imports of questionable entertainment value cannot convince our movie patrons that movies are better than ever. To hoodwink our movie patrons via the Marcus Plan is a grave mistake."

The above report from Wisconsin, the glowing one from Pittsburgh on "The Great Impostor" (U-I) campaign, and other recent successes of the distributor-exhibitor merchandising system emphasize the Marcus Plan's tremendous records and future possibilities. They also underline the extraordinary strength of TV as an ad medium for theatrical features.

We believe there is now enough proof of the Plan's value for distributors to be willing to allow their top product to be merchandised in this fashion. Exhibitors, heretofore wary of the Plan should join, wherever possible, these cooperative campaigns which are bringing people back to theatres in droves.

A Wisconsin Exhibitor's Marcus Plan Analysis

Marcus Plan Engagements		Non-Marcus Plan Engagements	
	Gross Per 10th		Gross Per 10th
"Magnificent Seven" (UA).....	\$291.00	"Home from the Hill" (M-G-M).....	\$105.00
"Dog of Flanders" (Fox).....	248.00	"Huckleberry Finn" (M-G-M).....	124.00
"Journey Center Earth" (Fox).....	232.00	"Ocean's Eleven" (WB).....	112.00
"Operation Petticoat" (U-I).....	260.00	"Pillow Talk" (U-I).....	170.00
"Time Machine" (M-G-M).....	225.00	"The Apartment" (UA).....	107.00
"Hell to Eternity" (AA).....	195.00	"Never So Few" (M-G-M).....	80.00
"For Love of Mike" (Fox).....	165.00	"Toby Tyler" (BV).....	96.00
"Freckles," "Tess" Combo (Fox).....	192.00	"Pollyanna" (BV).....	124.00
Average gross per 10th.....	\$226.00	Average gross per 10th.....	\$114.50

"The Sins of Rachel Cade", Angie Dickinson, Peter Finch, Roger Moore

(Warner Bros., March; time, 123 min.)

Good. A pretty Protestant missionary-nurse's fight against disease and sin while struggling against her own strong sexual desires is the basic conflict of this Technicolor romantic melodrama set in the Belgian Congo shortly before and during World War II. The title is more lurid than the film which has Angie Dickinson, very capable as Rachel Cade, at first rejecting a Belgian colonel, then falling for an opportunistic Yankee surgeon with the R.A.F. Rachel's pregnancy out of wedlock is treated with reserve as are the few kissing scenes. Peter Finch is convincing as the agnostic officer, while TV's Roger Moore is capable as the American who takes advantage of her. Errol John, Woody Strode and Juan Hernandez render strong characterizations as Africans of the local tribe. Made on Warners' Burbank lot (a fact most won't discern), this "woman's picture," short on marquee strength and excitement, will have to depend chiefly upon its exploitable title and plot. The production boasts a sensuous fertility dance:—

Angie Dickinson, a medical missionary, arrives to work in the Belgian Congo village of Dibela. Peter Finch, a widower, who is the Army colonel administrator of the district, questions her spiritual work, but is impressed by Angie's beauty. As she arrives at the mission, its doctor, Douglas Spencer, dies of a heart attack. The natives attribute his death to a curse by Woody Strode, their medicine man. We learn that the doctor, who couldn't get a single patient into a mission hospital bed, had ruined his health mountain-climbing. Augie, aided by Finch, gives Spencer a Christian burial, despite menacing villagers. Next, defying Juano Hernandez, high priest of Dibela, she successfully performs an appendectomy upon a native child. Hernandez pronounces a curse: Angie will shake her faith in her own God — will violate His laws, and be tormented the rest of her life. To celebrate the boy's being saved, friendly natives honor Angie with a sensuous fertility dance. She allows Finch to kiss her, but then tears herself away from him. Her medical success causes the hospital to fill with patients. Angie informs a childless native woman, one of the chief's wives, that only a physician can help her have a child. Errol John, one of Angie's native aides, tells her that a doctor soon will come — that he, John, has spoken with God. Soon, an airplane crashes nearby. Roger Moore, a young Yank surgeon with the RAF, crawls from the wreckage with a broken leg. He falls in love with Angie, who at first resists, but steals into his room the evening before he is to leave. Several months after Moore has left. Augie tells Finch she is pregnant, must resign. Finch who loves her, persuades her to remain, arguing that many of her patients will die otherwise. Surmising that Angie never told Moore of the baby, Finch wires the information to the American. At the same time, Finch applies for active duty at the war front. Moore, discharged with a bad leg, has become a society doctor in Boston. He returns to Dibela. Angie says she had wanted Moore — who had stopped writing her — to come back because of his love, not because of the child. When Moore reveals he's told his friends he's going to marry a widow, Angie is deeply hurt. Moore admits it was

the child that brought him back. The villagers assemble to say goodbye to Angie. The last minute, she decides to stay. Moore drives off, alone. We know that Angie will wait for Finch's return.

Produced by Henry Blanke and directed by Gordon Douglas from Edward Anhalt's screenplay based on the novel. "Rachel Cade." by Charles Mercer.

Adult fare.

"Das Wirtshaus Im Spessart"

(The Spessart Inn)

Liselotte Pulver and Carlos Thompson

(Casino, February; time, 99 min.)

Good. A German-made romantic comedy-adventure — in semi-opera form — available with English subtitles. The well-mounted, costume production, photographed in beautiful AgfaColor, is about a young countess who, with her weakling fiancé, her pretty maid, and an aging cleric, is held hostage by a gang of highwaymen whose leader she falls in love with. The charm of pert Liselotte (Lilo) Pulver — who does a grand job posing as a young man — and the exceptional color tones of the attraction compensate for its many dull sequences. The humor is very broad. There is insufficient suspense. Audiences who are not too demanding of their film fare will enjoy this one, which won Germany's "Oscar" and several other awards. Carlos Thompson is believable as the robber chieftain:—

A traveling entertainer informs us through song that the Spessart Inn, hidden in the middle of a dark forest, is the center of operations for a gang of highwaymen who hold up travelers on their way to Wurzburg. Unknowingly, two young laborers, Helmut Lohner and Hans Clarin, stop at the inn. The gang traps an elegant coach containing a countess, Liselotte Pulver, only daughter of a miserly count, Herbert Huebner. With her is foppish baron, Guenther Lueders, who is her fiancé; Otto Storr, an old priest, and her pretty maid, Ina Peters. Liselotte, learning from the young travelers that she is a virtual prisoner of the robber band, has a plan. Exchanging clothes with Lohner, she escapes with Clarin, flees home for ransom. But the old count, seeing his daughter safe, refuses to send money to release Lohner, instead orders soldiers to the inn. Liselotte then rushes back to the inn, poses as a brash young brigand, fooling all but the dashing robber captain, Carlos Thompson, who is won over by her courage and beauty. But the first night Thompson doesn't "let on" and Liselotte sleeps in his room, posing as a boy, who will be his valet. The robbers, meanwhile, lodge the "countess" with Ina, the maid, to the despair of the priest. Love soon awakens between Lohner and Ina. A beauty, who follows the gang, spies the "countess" shaving, but Liselotte changes clothes again upsetting the beauty's discovery. Soon the robbers challenge Thompson's authority, start fighting the prisoners. The soldiers arrive, round up the gang, but Liselotte escapes with Thompson, hides him in a room in the tower of her castle. She knows now she loves him. But he has to flee the soldiers. Soon, the wedding is set for Liselotte and the baron. Hidden in a circus cart that arrives on the scene, is the son of a count to whom Liselotte's father is in debt. The young count, none other than Thompson, settles the debt by spiritedly a very willing Liselotte away.

A Constantin-Film Production, directed by Kurt Hoffman from a script by Heinz Pauck and Liselotte Enderle based on the Wilhelm Hauff story. Adults.

"The Trapp Family" with Ruth Leuwerik, Hans Holt, Maria Holst, Josef Heinrad, Friedrich Domin, Hilde Von Stolz
(20th Century-Fox, March; time, 106 min.)

Good. A heartwarming, wholesome German production, with Color by DeLuxe, telling on film for the first time the adventures of the Trapp Family, the choral performing group which came unknown to the United States and became a favorite with music-lovers across the nation, touring from coast-to-coast for 20 years. Most of the tale is set in Austria. It traces the life-story of Baron and Baroness Trapp from the time Maria Trapp, a convent novice, comes to the Baron's estate to look after his seven children and stays on to marry the Baron, to the time the family arrives here bankrupt, and after much hardship, makes a success as a singing group. Ruth Leuwerik is delightful as the Baroness. Hans Holt skilfully portrays the anti-Nazi Baron. This import is most suitable for unsophisticated families. The English dubbing is inferior. The lip-synch is bad, the voices are, in many instances, flat, and the dialogue, forced to fit, is often silly and unnatural. Production values are strong:—

In pre-World War II Austria, gay, high-spirited novice, Ruth Leuwerik, is sent from her convent to care for temporarily the seven children of Hans Holt, a wealthy widowed baron, who is a former naval captain. Ruth finds the children a sailor-suited, marching, highly disciplined group, answering to their father's whistle-signals. When the baron visits a princess he is courting, Ruth makes play-clothes for the children, teaches them to have a good time. The housekeeper phones the baron about this, and he rushes home to be hosed by the children playing "submarine." But Ruth quickly has them in her room singing in choral style to her guitar music. The baron is moved. He is berated by Ruth, whose advice on child care he accepts. Time passes, with Ruth proving an ideal companion for the children who adore her. At a Christmas party, the jealous princess asks Ruth if she doesn't realize the baron is in love with his children's governess. Ruth, shocked, packs to leave, is asked by the baron to be his wife. After confiding in the Mother Superior, and revealing her true love for Holt, Ruth returns to become his wife. All goes well, with a child being born. A neighboring priest, Josef Meinrad, assists the children's singing, soon becomes part of the family. The baron lends money to a friend whose bank fails, leaving Holt and his family penniless. Soon afterwards, the baron strikes a Nazi who wanted him to fly the swastika. The family flees to America, where a rich couple give them \$5,000 to buy a bus, in which they tour the States. After many near-empty halls and unenthused audiences, the family finds the public enjoys their lighter Austrian songs. The final scene has the Trapps rebuilding a farmhouse they purchased in Vermont, an area reminding them greatly of the Austrian countryside.

Produced by Wolfgang Reinhardt and directed by Wolfgang Liebeneiner from Georg Hurdalek's script. Family.

"Left, Right and Centre" with Ian Carmichael, Alastair Sim and Patricia Bredin
(Atlantic, current; time, 94 min.)

Fair. A light British comedy for art theatres. Filmed in black-and-white, it deals with a fumbling young TV panel star, Ian Carmichael, who as the Conservative candidate in a small-town election, is opposed by Labor's Patricia Bredin, a successful fish merchant's daughter. Popular Alastair Sim portrays Carmichael's uncle, an eccentric lord, who has turned his estate into an amusement park. Many of the political jokes will be meaningless to Americans. The fine talents of Messrs. Carmichael and Sims can do little to help a laugh-poor script which fails to hold the viewer:—

TV panel personality Ian Carmichael, a favorite with the female video fans — his specialty is birds — is selected as Conservative candidate in the by-election at Earndale, a small township near London. Patricia Bredin, the daughter of a Billingsgate fish merchant, opposes him, representing the Labor Party. Moyra Fraser, a publicity-happy socialite-model, is in love with Carmichael. Patricia is adored by Jack Hedley, a professional muscle-builder. Ian sits opposite Patricia on the train, and not knowing her identity, supplies her with ammunition for her campaign. At Earndale we meet the campaign managers, Richard Wattis for the Conservatives; Eric Barker for Labor. The foolish Carmichael is photographed carrying Patricia's luggage. We next encounter Alastair Sim, a money-hungry lord who has turned his ancestral estate into an amusement park. Sim admits nominating the noted Carmichael to bring more business to his estate. During the campaign, Carmichael and Patricia fall in love, are discovered embracing by their enraged managers, who immediately send for the socialite and the muscle-builder. All goes well until, the socialite is smitten with Hedley, who has just flattened Carmichael for what he mistakenly thinks was a sex attack on Patricia. Moyra and Hedley step out of the picture. On election day Sim is seriously injured in a fall from a ladder. Carmichael wins the vote by a small margin. The citizens cheer as the candidates kiss on a balcony. Suddenly, we learn that Sim has died, which makes Carmichael a member of the House of Lords and invalidates the Earndale contest.

A BCG Films, Inc, release, produced by Frank Launder and Sidney Gilliat. Gilliat directed from a script he co-authored with Val Valentine.

Most suitable for mature audiences.

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REVIEWED RECENTLY

(The forthcoming "blue paper" partial index will feature a distributor directory)

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White Warrior, The—Warner Bros. (88 min.)	19
Young One, The—Valiant (96 min.)	7

"Wings of Chance" with Jim Brown and Frances Rafferty

(Universal-Int'l, March; time, 76 min.)

Poor. A wholesome little outdoor adventure programmer, in Eastman Color, revolving about the hunt for a bush pilot who force-lands in remote Northern Canada; his young impetuous business partner, and a sweet resort hostess who can't see herself marrying a death-defying aviator. Except for a few good scenic views, this feature fails to achieve even routine programmer quality. The acting by players unknown here is amateurish and the sub-standard screenplay offers almost nothing in the way of action, suspense, or character delineation. The non-discriminating action fan should find this one extremely dull:—

Jim Brown, a famed Canadian bush pilot, and young Richard Tretter, his flying-business partner, are both seeking the hand of Frances Rafferty, a hostess at a mountain lodge. When Tretter learns that Brown is visiting Frances alone, he has a fit of jealousy, breaks the law by landing his plane in the lake adjacent to the resort. A Mountie arrests him, and Brown is forced to fly the plane the next day without a mechanical checkup, although it is leaking oil. Because of bad weather and a failing oil line, Brown is forced off his route, crash-lands in the bush. A Royal Canadian Air Force Search and Rescue group fails to locate him. He is left alone to survive in an

uninhabited wilderness next to a lake. Knowing he can't last through the approaching winter, he bands some Canadian geese he befriends, putting his name and location on each metal marker. Meanwhile Tretter, asking Frances to stop living with a ghost, is hitting the bottle hard. In the autumn, a goose carrying Brown's band is shot down. A boy brings it to his mother. The band is turned over to the police, then the air force. Frances and Tretter accompany the new rescue mission which finds Brown alive, but close to complete collapse and delirium. Brown and Frances will marry, it is understood.

A Tiger Production. Larry Matanski produced; Edward Dew directed from Patrick Whyte's screenplay. Family.

CONTINUING SUCCESS STORY

United Artists has announced it will observe the 10th anniversary of the present owners and management group with a year-long celebration.

Coupled with this announcement was the disclosure by Arthur B. Krim, UA president, that the company's product line-up for 1961 through 1963 features "48 major motion pictures representing an investment of approximately \$150 million and a world-wide theatrical gross potential in excess of \$1 billion.

Mr. Krim, noting that "we are now 500 pictures and a half-billion dollars older," emphasized that the roster of 48 films represents "only major film projects which are either completed, in production or in a highly advanced state of pre-production development."

In attendance when the UA president made his progress report at the home office in New York were: Robert S. Benjamin, board chairman; William J. Heineman, vice-president, Max E. Youngstein, vice-president; Arnold M. Picker, vice-president in charge of foreign distribution, and Robert F. Blumofe, vice-president in charge of West Coast operations.

Also on hand were Herbert L. Golden, vice-president in charge of operations, James R. Velde, vice-president in charge of domestic sales, and Roger H. Lewis, vice-president in charge of advertising, publicity and exploitation.

Usually, a film company's announcement of their financial success gives little solace to exhibitors, many of whom are fighting for survival. But in the case of United Artists, the great majority of exhibitors will find this success story to be welcome news. For it was their support that kept a once-floundering company in business. And it has been their continued support that has established UA firmly as a leading, dependable source of quality product.

Messrs. Benjamin, Krim, Heineman, Youngstein, Picker, and the other members of UA team are to be congratulated for their excellent record, a continuing success story which is outstanding in American business annals.

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Vol. XLIII

SATURDAY, MARCH 11, 1961

No. 10

\$500,000 WAR CHEST IS SOUGHT BY JOINT. COMM. VS. TOLL TV

The Joint Committee Against Toll TV on Monday initiated a campaign for a half million dollar war chest to continue its work in the coming months, Philip F. Harling, chairman, disclosed in New York.

Mr. Harling indicated that the fight may be a broad one, with the major attack being a campaign in Congress for a law against toll video, via public air lanes or private wire hookups.

The Committee may also seek a review by the FCC on its decision granting a three-year experimental license to WHCT-TV at Hartford, Conn., to test operations with Zenith's Phonevision. An appeal to the Federal courts might result from this.

The Joint Committee will not announce until March 30 whether it will ask the FCC to review its decision. That is the last day on which a review appeal may be filed.

Mr. Harling noted that 'important testimony' seemed to be ignored in the FCC hearing.

The campaign to obtain a law outlawing toll video through Congress was definitely set, Mr. Harling emphasized.

The House of Representatives of the 87th Congress already has filed with it two bills making it unlawful to charge for TV programs — whether wired or not — in the home, Mr. Harling noted.

Rep. Emanuel Celler (D., N.Y.), introduced one bill; Rep. Cleveland M. Bailey (D., W. Va.), the other. The previous Congress had 22 anti-pay-TV bills, none of which got out of committee, said the Joint Committee chairman, who sees overwhelming support of the anti-toll TV measures.

"It is my opinion," Mr. Harling asserted, "that every Congressman and Senator today will take position against toll TV."

Mr. Harling disclosed that \$125,000 was spent in the anti-pay-TV battle in the last eight years, and that the current fund drive would seek a needed half million dollars from all opposing pay-television.

The Joint Committee Against Toll TV comprises exhibitor organizations, women's groups, veterans' groups, the AFL-CIO, civic, and fraternal groups. The Committee was successful in having a resolution against pay-TV passed by the City of New York.

Every exhibitor should be quick to contribute to this war chest.

If successful, pay-television could spell the end for all — or at least most — theatres. Remember, few theatre owners can afford to join toll-TV if they fail to "lick 'em." Last time we looked, it cost approxi-

mately \$850,000 for the initial pay-TV servicing of 8,500 homes via a particular toll system.

Back this hard-hitting campaign now! YOU CAN'T AFFORD NOT TO!

CLASSIFICATION

The pros and cons of audience classification of theatrical motion pictures were making bigger headlines than ever last week.

In New York State, the Marano-Conklin classification bill has been approved by the lower house of the State Legislature. The measure would permit the License Division of the Education Department to recommend to the Board of Regents any film it considers acceptable for elementary and secondary school children.

The New York Herald-Tribune published an editorial asserting that "Papa and Mama Still Know Best" about what films their children should see. "Let the Senate file and forget" the bill, advises the Trib, which notes that "anything that smacks of censorship violates this civilized grain of freedom."

The Daily News termed the bill "an entering wedge for what could grow into out-and-out statewide censorship of all kinds of entertainment."

Within the industry, Albert M. Pickus, president of the Theatre Owners of America, last week pointed out to Eric Johnston, president of the Motion Picture Association of America, the need for the film business to accept a plan of film classification. Mr. Johnston is opposed to enforced classification. Later, Mr. Pickus revealed plans to classify films at his Stratford (Conn.) Theatre.

In Connecticut, a state motion picture review board was proposed in a bill introduced in the Legislature by Nicholas B. Eddy, chairman of the Judiciary Committee. Mr. Eddy said he has long believed that some type of review board on motion pictures is needed to give parents "more information on just what type pictures are being offered."

Mr. Eddy says his bill would not give the proposed three-member board any power to bar a film's showing. The board would examine all pictures, divide them into two classifications: family films and those unsuitable for children under 16 years of age.

Theatres would be required to display either an "F" or a "U" sign on their advertising and marquees to label the current attraction. The Governor would appoint the board, whose members would receive no pay other than expenses.

Exhibitors would have the right of appeal to the
(Continued on Back Page)

**"Parrish" with Troy Donahue,
Claudette Colbert, Karl Malden, Dean Jagger,
Connie Stevens, Diane McBain and
Sharon Hugueny**

(Warner Bros., July; time, 137 min.)

Very good. Smash box-office possibilities with unsophisticated audiences. The lengthy Technicolor version of Mildred Savage's melodramatic novel of the determination of a young man, Parrish, to succeed as a tobacco grower in Connecticut while maintaining his integrity in a harshly competitive business, has all the "chemistry" of a hit, despite its soap opera story line. There's plenty of romance (Parrish is involved with three young women; his mother with a local tycoon), suspense, action and local color. Lacking is comic relief. Troy Donahue ("A Summer Place"), whose popularity among the female fans is increasing steadily, shows promise in the title role. Claudette Colbert portrays his long-widowed mother. Karl Malden is the forceful tobacco magnate, a stereotype of a ruthless businessman. Dean Jagger is a kindly independent tobacco farmer. The trio of young women in Parrish's life are vocalist Connie Stevens, who portrays a promiscuous farmgirl; Diane McBaine, Jagger's rebellious, opportunistic daughter, and Sharon Hugueny, Malden's sweet, but strong-willed offspring. Teete Howie is very earthy as a farm manager. Hampton Fancher and David Knapp are properly nasty as Malden's weakling sons. Farm folk and others agriculturally-minded should appreciate the great deal of footage devoted to tobacco growing. Direction is strong. Production values good. Fine color photography includes scenes of the Connecticut Valley and the reconstructed whaling village at Mystic, Conn.:—

Claudette Colbert arrives at the tobacco farm home of Dean Jagger in Connecticut to report for her new position of companion and chaperone to his wild, motherless daughter, Diane McBain. Claudette's handsome, 19-year-old son, Troy Donahue, unexpected by Jagger, accompanies her. Donahue is forbidden to stay at the main house. The youth takes a job in Jagger's tobacco fields, rents a room from foreman Dub Taylor, who teaches him tobacco growing. Taylor's pretty sister-in-law, Connie Stevens, slips into Donahue's upstairs room at nights, teaches him about love. There are no secrets in Tobacco Valley. Claudette warns her son of a girl who gives herself too willingly. Parrish, in turn, learns his mother is seeing Karl Malden, the powerful, unscrupulous tycoon of the area. Diane comes home from school, and she and Parrish fall in love. When wireworms ruin one of Jagger's fields, Malden buys up all the plant shoots in the district so Jagger will have to come to him. Malden's weakling sons, Hampton Fancher and David Knapp, head his spy system to keep him informed of the Valley's people and crops. Claudette, widowed for 10 years, accepts Malden's marriage proposal, and Donahue goes to work for him, though he can't stand the hateful Fancher or the hard-drinking Knapp. Only Malden's 16-year-old daughter, Sharon Hugueny, welcomes Donahue. To learn the business, Donahue takes great abuses from the tyrannical Malden. When Donahue catches Fancher setting fire to an independent farmer's cloth

plant-tents, he quits Malden. Diane, believing Donahue now has no future, quits him for Knapp. Donahue spends two years in the Navy on submarine duty. On his return, he rents 20 acres from Jagger, but finds the local hands are afraid to work for him because they fear reprisals from Malden. Sharon enlists her schoolmates to work weekends, and hunts up Taylor, Connie and other former Jagger employees. Meanwhile, Claudette finally sees how ruthless Malden is, tells him she is through with him. (Whether she leaves him is not made clear to the viewer, as she is not in the picture again after this scene). Fancher, ostensibly taking names of those working for Donahue, drops a lighted match in his fields. Donahue gives him a terrible drubbing, while Malden looks on from his parked car. Jagger, Sharon and the entire Tobacco Valley now know that Donahue has won his battle.

Written, produced and directed by Delmer Daves from Mildred Savage's novel.

For mature audiences.

**"Passport to China" with Richard Basehart,
Athene Seyler, Lisa Gastoni, Eric Pohlman**
(Columbia, current; time, 75 min.)

Fair. A routine spy melodrama from Britain, suitable for mid-week twin bills. Photographed in black-and-white, it deals with a Hong Kong business man, who, while trying to help his adopted Chinese brother, gets involved with a sexy double agent and an undercover Communist operative. Richard Basehart, the only name of any marquee value, makes the most of his undemanding role of an ex-war pilot who remained in the Far East to establish a travel agency. Eric Pohlmann is a tough spy. Lisa Gastoni is adequate as the double agent. Athene Seyler renders a strong portrayal of a Chinese matriarch. Feature's major drawback: a shortage of suspense:—

Ex-pilot Richard Basehart runs a successful travel agency in Hong Kong. Alan Gifford, an American government representative, asks him to find out about a Formosan aircraft reported missing with a Yank secret agent aboard. Not wanting to jeopardize his business, Basehart refuses. He changes his mind when he learns from Athene Seyler, an elderly Chinese woman (who once saved his life on the mainland when he was shot down by Japanese, and who later unofficially adopted him), that his younger Chinese brother, Bert Kwouk, was the pilot who was forced down in Red territory. Athene learns of her son's whereabouts through the grapevine, and Basehart rescues Kwouk from a fishing village. A British Inspector in Hong Kong, Hedgar Wallace, jails Kwouk for his own good. The downed plane was carrying vital scientific data the Communists want. Basehart goes to Macao, where he encounters Eric Pohlmann, a Red agent he knows. Basehart receives a permit to visit Canton, supposedly on business, where he secretly meets antique dealer Marne Maitland, who is to help him. That night, Basehart finds beautiful Lisa Gastoni in his hotel room. Lisa was a passenger on the plane. She's confined to the hotel. Pohlmann, hearing their conversation, sends Lisa elsewhere, but she leaves word where Basehart can find her. Basehart gets past her new guards, learns from Lisa that

she is a secret agent with the data firmly imprinted on her photographic memory. The Reds, knowing this, won't kill her. Pohlmann walks in with a gun, tells Lisa he needs the data in a half an hour, as he is flying to Moscow early next morning. He threatens to hold Basehart as a spy. Lisa asks both men to bid for the information, blackmails Pohlmann by listing names of his friends in the U.S.—names she has on file in Washington. Lisa is a double agent. Basehart is able to knock Pohlmann out. Lisa shoots Pohlmann, follows Basehart who has an escape boat waiting. They are chased by the guards through crowds celebrating a sparrow-hunt. Lisa is mortally wounded. Basehart makes it back to Hong Kong, where once more Gifford asks him to work for America. Basehart still won't agree.

A Hammer Film Production, produced and directed by Michael Carreras. Gordon Wellesley wrote the screenplay.

Unobjectionable for all.

**"Frontier Uprising" with James Davis,
Nancy Hadley and Ken Mayer**

(United Artists, current; time, 68 min.)

Good. An action-crammed black-and-white Western programmer about a frontier scout who helps a wagon train get to California in the 1840's, when Mexico, at war with the U.S., was arming the Indians with rifles. James Davis is believable as the daring scout. Nancy Hadley is pretty in her role of a Spanish nobleman's daughter. Don O'Kelly is realistic as a go-by-the-book Army lieutenant. There are some good covered-wagon battle scenes. For unknown reasons, there is a ridiculous title card announcing what is plainly a fort. Nevertheless, Western fans should find this one palatable:—

When Jim Davis, game hunter and frontier scout, and his companions, Ken Mayer and David Renard, learn that the Mexican army is equipping the warlike Modoc Indians with rifles—their first—they volunteer to lead a wagon train westward into California. Unknown to them, Mexico has declared war on the U.S. A Mexican general, John Marshall, has formed an alliance with the Modoc's chief, Herman Rudin. The Indians are getting the rifles in return for their aid in keeping the Americans out of California. Nancy Hadley, the beautiful daughter of Nestor Paiva, a wealthy Spanish nobleman, living in California, is a wagon-train passenger. She is attracted to Davis, despite his rough way of life. Nancy also likes Don O'Kelly, a young rigid lieutenant commanding the train's military escort to the California border. O'Kelly is determined to stick to his orders to head for Oregon when he reaches the border. Eugene Iglesias, a Mexican lieutenant with the Modoc chief, watches the wagon train's progress. The Indians, inexperienced with rifles, wait till the military leaves the train, then trap the soldiers in a box-canyon, while simultaneously attacking the wagons. Davis uses gunpowder to blow up the blocked entrance of the canyon, thus enabling the soldiers to drive the Indians from the wagons. The military again leaves the train, which continues on its journey. Davis tracks down Iglesias, learns that Mexico has

declared war. The news is related to O'Kelly who returns with his men to accompany the train. Meanwhile, Nancy's father is under house arrest because of his pro-U.S. feelings. He escapes to warn the U.S. garrison at Monterey. The next morning, the Mexicans start bombarding the fort. Davis arrives, suggests they blow up the fort rather than hand it over to the enemy. Just as the Mexicans are at the gates, the explosions are set off, killing many of them. O'Kelly's men charge into the surprised enemy, rout them and take the Mexican general prisoner. On July 7, 1846, the U.S. flag is raised over Monterey. Davis and Nancy will call California their home.

A Zenith Pictures Presentation. Robert E. Kent produced; Edward L. Cahn directed from Owen Harris' screenplay based on George Bruce's story.

Family.

**"Five Guns To Tombstone" with
James Brown and John Wilder**

(United Artists, March; time, 71 min.)

Fair. This Western, a routine entry best suited for the lower half of the double bill, contains enough action and plot to maintain the interest of Western fans and youngsters although most of the situations are standard. It's made inexpensively with a relatively unknown cast which performs in adequate fashion while the direction and production are average. The black-and-white photography is fair:—

Willis Bouchey, crooked owner of a saloon, tired of being blackmailed by outlaw Walter Coy, arranges for jailed outlaw Robert Karnes to escape so that he and several others can rob a stage coach of half-a-million dollars and at the same time kill Coy. Bouchey insists that Karnes' reformed gunman-brother James Brown come in on the robbery or the deal is off. When Brown refuses to leave the straight-and-narrow, Karnes frames him so that he is blamed for the robbery of a local bank, which holds a note on his small ranch. Karnes' son, John Wilder, leaves Brown with whom he's been working on the ranch to throw in with his father. Karnes and Brown get into a fight and Karnes is accidentally killed in a fight over a gun. Brown pretends to join the gang to turn Coy over to the marshal after he kills Bouchey and also to try and keep nephew Wilder out of trouble. The robbery takes place as scheduled but Coy senses a trap and tries to eliminate Brown after killing off all the others to keep all the money for himself. Brown turns the tables on Coy, wounding him so that the marshal can make his arrest. Brown heads for home with Wilder at his side intending to marry his girl friend, Della Sharman.

It was produced by Robert E. Kent and directed by Edward L. Cahn from the screenplay by Richard Schayer and Jack De Witt based on a story by Arthur Orloff.

Family.

Title Change

"The Last Sunset" is the new title for Universal's "Day of the Gun," starring Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, Carol Lynley and Neville Brand.

"The Police Dog Story" with James Brown and Merry Anders

(United Artists, current; time, 62 min.)

Fair. Mainly for children is this very low-budgeted, black-and-white crime melodrama centering about a police dog and his rookie cop master who gets in trouble covering up for a crooked veteran policeman. Providing a bit of romantic interest is Merry Anders, whose performance as a newspaperwoman covering the canine training school is unsatisfactory. Rocco, the handsome German Shepherd, is the feature's outstanding talent. Jim L. Brown of TV's "Rin Tin Tin" series is unconvincing as the new cop. Barry Kelley portrays the crooked law defender. There's hardly any suspense, no comic relief, and many lines of dialogue are repeated an unbelievable number of times:—

Rocco, a half-wild German Shepherd dog, is captured, after a year's hunt, with the aid of drug-filled rifle bullets. In the same U.S. city, James Brown, a rookie policeman, is assigned to the town's new Police Dog Training School, at the suggestion of his sidekick, Barry Kelley, a veteran police officer, who knows that Brown worked with dogs in military service. The progress of Rocco is kept in the public eye by Merry Anders, the pretty newspaperwoman who followed the dog's career from the start. His first night on duty, Rocco helps to capture two thugs. Another evening Brown and the dog investigate a suspicious truck entering a deserted warehouse. There, Rocco attacks Milton Frome, an influential attorney, of whom the police have been suspicious. Kelley shows up at the warehouse, talks Brown out of reporting the incident. We learn that Kelley is deeply involved with Frome's arson racket. The veteran cop, who once saved Brown's life, admits his foul play to the young cop. Later, Kelley holds up Frome, asks for \$10,000, telling the attorney that he's quitting the force and that he doesn't want to involve Brown any further. Kelley is knocked out by one of Frome's men, and left to die in a warehouse fire set by the lawyer. A few days later, spying Frome again, Rocco attacks him, and when Brown refuses to tell why, the dog is imprisoned and ordered destroyed after rabies tests. Rocco escapes from the dog pound, tracks down Brown and pulls him out of a warehouse fire, where he was trapped by Frome. Charges against Brown are dropped, Frome is captured and the dog-training program deemed a success. Brown and Merry look toward a happy future together.

A Zenith Pictures Presentation. Robert E. Kent was producer. Edward L. Cahn directed from Orville H. Hampton's screenplay. Family.

NEW NSS POSTER POLICY

National Screen Service, effective May 16, will discontinue making its accessories available to poster renters. NSS-manufactured accessories from that date on will be made available directly to exhibitors only.

Burton E. Robbins, NSS president, in an announcement, pointed out that under the terms of a consent decree filed with the U.S. District Court on March 29, 1957, all poster renters were free to negotiate with the various motion picture distributors for non-exclusive licenses to manufacture and distribute accessories for their motion pictures in the same manner as NSS. At the same time, NSS pledged itself

to continue to serve poster renters with NSS accessories for one year from the date of the decree.

Mr. Robbins declared that "while the business climate permitted, we voluntarily continued to serve them . . . long after the expiration of our one-year pledge. However, with a continued decline in income due to theatre closings and other industry conditions, we can no longer afford the luxury of this practice."

"It should be obvious," concluded Mr. Robbins, "that our continuing to make our accessories available to competing poster renters for approximately three years after the expiration of our one year pledge, constituted a costly sacrifice to us."

CLASSIFICATION

(Continued from Front Page)

courts from the board's decisions, it is reported. The Connecticut legislator said he was not interested in censorship, only providing parents with information. He will drop his measure, it is understood, if the industry comes through with its own classification method.

Emanuel Frisch, new chairman of the American Congress of Exhibitors told a press conference in New York Monday — that in his personal opinion — classification is a form of censorship — to which he is opposed. Although ACE hasn't taken an official stand on the subject, Mr. Frisch said that to the best of his recollection "the executive committee opposed any form of classification." ACE can be expected to leave censorship matters to the Council of Motion Picture Organizations.

In New York, producer Herman Cohn, whose recently completed "Konga" will be distributed by American International, declared that classification is the same as censorship" and that it is "the parents' problem whether or not a child should see a picture." The young veteran film-maker contended that classification would set the industry back half a century.

He felt "the MPAA still keeps a pretty good tab on pictures." The former usher and theatre manager said "we haven't done badly governing our own industry."

In Hollywood, producer Frank P. Rosenberg ("One-Eyed Jacks") held that "there's no such thing as bad pictures, only bad parents" and that an Adults Only sign at the box-office is a lure for teen-agers. Once children reach the age of 16, it's hard to control their determination to see certain films which might be considered in some circles to be objectionable, the producer pointed out.

The dilemma has been brought about by the increasing frankness of film themes and dialogue (offering what sponsored TV can't), and the reluctance, in this Age of the Sluff-off, of parents to assume their proper guiding roles.

Major decisions on classification can be expected shortly within and without the industry.

Whether classification — if adopted universally — will mean that more family films will be produced, remains to be seen. The answer should come soon.

Beaver-Champion Film Via AA

"David and Goliath," Beaver-Champion Attractions' first release, will be distributed in the U.S. by Allied Artists, starting in June.

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PUBLICIZING OSCAR NIGHT

The industry's greatest single promotion — the Academy Awards telecast—is just a month away.

On April 17, millions of Americans will view and listen to the Oscar-presentation ceremonies, carried by the ABC television and radio networks. Exhibitors' promotional materials for the event are available for \$3 in a kit prepared by Theatre Owners of America and the Motion Picture Association of America, sponsors of the industry's publicity campaign for the event.

Columbia Pictures is handling the physical distribution of the kits, and orders obtained by film salesmen of all companies and other sources will be forwarded to Columbia exchanges by the area chairmen. Each kit contains a 50-foot trailer, lobby displays, ad and scene mats and an eight-page pressbook.

The trailer has a soundtrack, part of which was recorded by Bob Hope. It shows highlights of previous Academy Awards presentations. The pressbook contains publicity material for newspapers, scripts of radio and TV shows to call attention to the awards, a list of the nominations and details of 42 successfully used promotional ideas.

Thirty-four chairmen and co-chairmen have been appointed to work out of all the exchange areas in the U.S. and Canada, and major company field staffs have been instructed to work with them.

Jerry Evans and Dick Kahn, are chairmen of the promotion field committee and exploitation coordinating group, respectively.

At the rate exhibitors are ordering kits, the number sold is expected to exceed the sale of more than 4,000 last year.

It is unfortunate that it isn't the film industry, but Procter & Gamble, Sarah Lee Foods, and other firms, that are sponsoring this year's show. And it is wrong, we believe, to group regularly distributed attractions with roadshows. Also, foreign film contenders should be features already released here.

Nevertheless, no other U.S. industry can boast a promotion that is viewed, heard and read about by so many of its customers, both here and abroad.

The value of the Academy Awards Show cannot be overly emphasized for all concerned. Every member of the motion picture industry should go all-out in its promotion.

DAYTIME USE OF DRIVE-INS

Exhibitor-distributor Walter Reade, Jr. recently urged the nation's drive-in theatre owners to develop daytime use of their outdoor sites.

"Means must be found," noted Mr. Reade, "to

realize a potential from the use of drive-in facilities during non-operating hours."

Mr. Reade is right. No matter how well a drive-in fares at night, the area unused during the day represents wasted capital investment. In the case of owners having a tough time of it as theatres, there is even more of a reason to attempt to utilize the drive-in's grounds around the clock.

There must be many a money-making venture being conducted by drive-in owners during the daylight hours. We'd appreciate hearing about them from our readers.

FOREIGN FILM DISTRIBUTORS HIT COMPULSORY CODE SEAL PLAN

Independent Film Importers and Distributors of America has denounced the proposal of Albert Picus, TOA president, that theatres refuse to show pictures that do not have an MPAA Code Seal.

IFIDA has issued a warning that those who contemplate an effort to enforce a seal requirement on all films will be resisted, charging that such restraint would be morally and legally wrong and would represent "an improper conspiracy."

The importers' organization declared that "if individual motion picture producers and distributors desire to regulate the content of their films by code, that is their prerogative. However, we deny the existence of any authority not created by law to bar our product from the nation's screens."

TO ROADSHOW "DOLCE VITA" IN N.Y. LEGIT THEATRE

"Le Dolce Vita," the Italian-produced feature—a smash hit in Europe—will open on a limited-run, reserved-seat engagement at the Henry Miller Theatre in New York, April 19.

The booking by Astor Pictures, the film's U.S. distributor, marks two firsts: the first time a foreign-language, English-titled film, will be playing a reserved-seat engagement, and the first time the legitimate Miller theatre has ever played a motion picture.

N.J. ALLIED MAY TRY MARCUS PLAN

Allied Theatre Owners of New Jersey, at its recent membership meeting, announced that the organization was considering utilization of the Marcus area merchandising and promotion plan in the northern New Jersey territory.

The Allied unit is impressed by the success of the Plan encountered by members of Allied Theatre Owners of Western Pennsylvania in the Pittsburgh area.

"The Secret Partner" with Stewart Granger, Haya Harareet and Bernard Lee
(M-G-M, March; time, 91 min.)

Good. A suspense-charged, above average mystery programmer from England which opens too slowly, but gathers speed as it moves towards its surprise ending. Stewart Granger, the only marquee aid in the black-and-white drama, portrays a London shipping executive with marital problems, who while being blackmailed by a dentist, becomes the prime suspect of the 130,000-pound robbery of his firm's office safe. Fine character delineations are offered by Norman Bird, the unscrupulous dentist; Bernard Lee, the Superintendent of Detectives, and Hugh Burden, Granger's superior. Direction is crisp; photography first-rate:—

Stewart Granger is the junior partner, Hugh Burden, his senior, in the prosperous London-based shipping subsidiary of a giant U.S. firm. There is 130,000 pounds in the office safe. Peter Illing, the parent company's controller, is arriving from the States. Granger wants to change the site of a cocktail party they're planning for Illing. It is set for Granger's flat, but his wife, Haya Harareet, won't be there, since they've quarreled. It's too late to alter the party plans. Granger explains to Illing that his wife is visiting Paris, only to have Haya show up—she'd left a farewell note—to get her clothes. At the affair is Burden's catty, blond wife, Melissa Stribling. Granger asks a close friend of Haya and his, about his wife's actions. The friend, Conrad Phillips, a physician, says that Haya thinks the large amount of money Granger has been spending lately has been on another woman. Granger denies this. After the party, a drink-dazed man, Norman Bird, calls on Granger. Bird, a dentist, turns out to be a blackmailer, who has been bleeding Granger. On his arrival home, Bird is accosted by an armed masked man, who says he knows all about the dentist's blackmailing Granger, threatens to notify the police if Bird won't join him in a plan to rob the shipping company's safe. Bird agrees, and the stranger leaves—in a car driven by Haya. When Granger scrapes together the necessary money, he visits Bird, who while Granger is under anaesthetic—he also works on his teeth—takes impressions of the executive's keys and, using a truth drug, learns the safe's combination. The night before Granger leaves London for a holiday, the safe is robbed. Bernard Lee, the cautious veteran detective superintendent, has to conclude that Granger's the thief. Lee's assistant, Lee Montague, is positive of Granger's guilt. Granger, returned to London, denies the theft. Clay had been left by Bird on Granger's keys which he had left with Burden. Granger, while being questioned, escapes from the police. Later, he calls them to Bird's office, where, the dentist, with a pistol at his head, tells all. Lee has to accept Bird's confession, but still doesn't know where the money is, or know the identity of the stranger. Granger is allowed to go, but suspicion stays in Lee's mind. He knows that Granger has purchased expensive jewelry for Haya since the pair apparently separated. We learn that Bird was the dentist in a prison where Granger served time for embezzling. When Bird saw Granger in London, he knew the man would pay to keep his past a secret. Suspicion falls on Conrad, who is in love with Haya. It turns out that Granger mas-

terminded the entire theft. Meanwhile, his accomplice, Haya, has decided she's had enough of his schemes. Realizing he robbed only for her, Granger returns the money to the wily Lee, who, about to retire, allows the shipping executive to go free.

Michael Relph produced. Basil Dearden directed from a screenplay by David Pursall and Jack Seddon. Unobjectionable for all.

"Operation Bottleneck" with Miiko Taka, Ron Foster and Norman Alden
(United Artists, March; time, 78 min.)

Fair. Inexpensively-made and bolstered by some war footage from library stock, this entry tries to be a bit offbeat in subject matter and treatment, but it emerges as just another wartime melodrama—with an unhappy ending and some action for the lower half of the double bill. The yarn, having to do with G.I.'s parachuting behind enemy lines to disrupt their transportation, is only moderately interesting while performances, direction and production are only fair. The black and white photography is adequate:—

During World War II a seven-man volunteer party of paratroopers led by Lt. Ron Foster jumps behind Japanese positions in Burma to blow up supply roads. In the jump, Foster injures his leg and is captured. He is comforted by Miiko Taka, one of the "sin" girls kept to entertain the Japs and she plans to escape with him. Meanwhile two of the others, Norman Alden and John Clarke make contact with hidden British patriot Ben Wright, who promises to send out radio messages over his transmitter. They try to rescue Foster and in the melee, Clarke and three other soldiers die. Foster, Miiko and some of the others escape into the jungle. The Japs catch up with Wright and kill him and his servant. Meanwhile Foster and Alden help train the escaped girl to take the place of the dead soldiers. They harass the Japs, who kill all except Norman Alden. An important section of road has been demolished, making Jap tactics most difficult.

Produced by Robert E. Kent and directed by Edward L. Cohen from Orville H. Hampton's screenplay.

General patronage.

"The Canadians" with Robert Ryan, John Dehner and Torin Thatcher
(20th Century Fox, current; time 85 min.)

Fair. The scenic beauty of Canada is impressively captured by CinemaScope lenses and by the color by DeLuxe, but the story of how the Royal Canadian Mounted Police bring law and order to the country and force savage Indians to remain peaceful is only moderately interesting. A bit more action and a little less conversation would have added to the value of the British-made entry. Robert Ryan is good as the police inspector sent out with two men, sergeant Torin Thatcher and rookie constable Burt Metcalfe, to enforce the good behavior of the thousands of Sioux who have run to Canada for refuge, after killing General Custer and his men at the Little Big Horn. The direction has merit; the production values are good; and the acting is capable. The story is based on a century-old incident involving the Mounties. The programmer is suitable as a supporting feature.

A definite asset is the camera work:—

The Iroquois nation, 6,000 strong, has fled to Canada following the massacre of General Custer's command at the Little Big Horn. Robert Ryan, nearing the end of his enlistment in the Royal Northwest Mounted Police, is ordered to take two men, proceed to the Iroquois encampment, and tell their chief, Michael Pate, they are welcome in Canada and will receive the Queen's help and protection, but that they must keep the peace. Otherwise they will be driven back across the border to face avenging United States cavalymen. Ryan accomplishes his suicide mission. He tells Four Horns the Iroquois must not fire a single shot in anger. An Indian-hating American rancher, John Dehner, with three renegade American plainsmen whom he hired, Jack Creley, Scott Peters and Richard Alden, come to Canada in search of horses Dehner says Indians stole from him. Encountering a small Iroquois village, they slaughter its inhabitants, including the infant daughter of Teresa Stratas, a young white woman, whom they take with them. The rancher recognized her as a girl stolen by Indians from her white parents, his neighbors, five years earlier. Ryan and his fellow troopers, Torin Thatcher and Burt Metcalfe, find and disarm the four white, who angrily protest Ryan's declaration that they will be taken to the proper authorities to stand trial for murder. The Iroquois are determined the whites shall die and would fkill them now but finally agree to keep Four Horns' promise. During the trek the renegades escape, taking the girl as hostage. The troopers pursue and find them. The renegades fire on the troopers whose arms they had stolen. To save the life of Ryan, who had befriended her, the girl intercepts Dehner's shotgun blast at the trooper, and is mortally wounded. The Indians stampede a band of horses whose engulfing rush sweeps the mounted renegades over a precipice and to their death on the rocks below. Pate grimly points out to Ryan that his warriors did not fire a single shot in disposing of the murdering whites. Ryan, Thatcher and Metcalfe proceed on their journey to rejoin their company.

It was produced by Herman E. Welber and written and directed by Burt Kennedy. General audiences.

"Ole Rex" with Billy Hughes, William Foster and Robert Hinkle

(Universal-Int'l, May; time 40 min.)

Good. A boy and a dog and some of their problems are spotlighted in this interesting Eastman Color featurette that can easily round out the program. Made in the colorful outdoors with a cast of amateurs, it is a simple story of a boy, Billy Hughes, who runs away with the dog which his father won't allow him to keep. The film's highlight is an unusual battle between a dog, Rex, and a large number of rattlesnakes. Despite the reptiles, it is a pleasant entry for family or youngster consumption. The acting is fair and the direction and production show promise. The lensing is good:—

Billy Hughes, son of an itinerant oil field worker and widower, finds Rex shortly after the dog has been bitten by a rattler, and with prayer and loving care nurses the dog back to health. Once Rex is well again, however, Chris's father reminds his son that their bargain when the boy befriended the dog was that

once it was well the dog would be sent away. The son is disconsolate and runs away. But like any boy with a dog as his pal, it is more a lark on this soft summer day, and they pause first to capture fish from the river, and to rest and to play. When the father realizes that his son is missing he enlists the aid of fellow oil field workers and the sheriff and a searching party on horseback is formed. But the boy and his dog have roamed far. The trail is picked up, and the father is aware that his son is heading for a canyon teeming with rattlesnake lairs. Distant screams confirm the searching party's fears and they rush into the canyon to find the boy hysterical with fear and a sprained ankle as the dog engages in battle with the rattlesnakes. It is a harrowing finish to an afternoon's adventure as boy, dog and father are reunited, and Hughes can keep the dog.

It was produced, written and directed by Robert Hinkle, who also plays the part of the sheriff. Based on a story idea by Jack Specht. Family.

"Konga" with Michael Gough, Margo Johns and Jess Conrad

(American-Int'l, March; time 90 min.)

Good. A small chimpanzee turns into a killer-gorilla when a mentally disturbed botanist, Michael Gough, experiments with the animal. The scientist decides to use the beast's enormous strength to further his own position and to remove those who would oppose him. The British-made picture is well-mounted, the use of Eastman Color adds to the overall value, and the technical and special effects are good. The cast is relatively unknown here, but it performs well while the direction is efficient. The title and other facets of the story and presentation lend themselves to selling and exploitation which could increase box-office returns considerably. It starts off at a pedestrian pace and picks up speed as it nears a climax. The trick photography, called SpectaMation, is impressive:—

Botany scientist Michael Gough returns to England from a stay in Africa with a small chimpanzee named Konga and some mysterious plants which eat meat and which are to give him special extracts to make Konga grow. He is welcomed by his housekeeper and assistant Margo Johns. His experiments are successful and the chimpanzee becomes a grown gorilla when given the proper stimulants. Resuming his former position as a college professor, Gough is attracted to student Claire Gordon, who is fascinated by his knowledge. Her boy friend, Jess Conrad, objects, to no avail. Meanwhile the dean, Austin Trevor, objects to Gough's seeking public recognition in the press and he threatens to fire him. Gough sends the gorilla to kill him. Also murdered are an Indian professor who is close to success in the same experiment as well as Conrad. A disgusted and jealous Johns injects Konga with a giant dose of the stimulant and the animal sets the lab on fire, killing Johns. Konga scoops up Gough and marches toward the heart of London. Troops shoot him and he throws Gough to his death, following which he falls to the ground and shrinks to his original size.

It was produced by Herman Cohen and directed by John Lemont, with the story and screenplay by Aben Kandel and Cohen. General audiences.

**"Posse From Hell" with Audie Murphy,
John Saxon and Zohra Lampert**
(Universal-Int'l., May; time, 89 min.)

Good. This Western chase melodrama in Eastman Color, is a rough, tough and absorbing entry that grabs the interest of viewers at the violent start and holds on tightly throughout. It details how an unscrupulous gang of killers takes over a town and after killing its sheriff and other citizens, seizes what it wants and then rides off with a girl, Zohra Lampert. When the men are brutally through with her, she is abandoned to be found by the pursuing posse led by Audie Murphy. How they catch up with the killers and meet out justice makes for a thrilling Western. The addition of popular John Saxon should make this particularly attractive for the teen set which also go for the action. Performances are good and direction and production fall into the better class. The color photography is very good:—

Four convicted killers escape from their prison death cell and they invade a peaceful frontier town called Paradise. Armed with shotguns they take over the saloon. In their crimsoned wake, when they depart, lie the bodies of seven innocent persons, including Marshal Ward Ramsey, each murdered in cold blood. They also kidnap pretty young Zohra Lampert. Ex-gunfighter and friend of Ramsey, Audie Murphy, a soft-spoken man pins on a deputy marshal's badge to head a posse of seven after the homicidal quartet. On the trail they find Zohra who has been left to die after having been savagely violated by her kill-crazed captors. Robert Keith, ex-army officer, tries to take over, but is wounded by Murphy when he loses his head on the eve of battle. In the first encounter with the escaped prisoners, one desperado is killed. One of Murphy's men is slain. Three other members of the posse turn back. Only an Indian, Rudy Acosta, and tenderfoot John Saxon remain with him. A second of the murderers meets his death in a subsequent gun battle. Murphy sends Acosta back to Paradise to warn the residents that the other two killers are heading for the town again, but Acosta is ambushed by the desperadoes and fatally shot. A third member of the killer gang meets his death at the hands of Zohra after she has seen him gun down her uncle. Only one of the four killers now is alive. But he, too, is slain in a gun duel with Murphy. When Murphy returns to Paradise carrying the hurt Saxon, although slightly wounded himself, he is persuaded to take over the post of Marshal, with Zohra one of his staunchest supporters.

It was produced by Gordon Kay and directed by Herbert Coleman. The screenplay is by Clair Huffaker based on his novel.

Not for young children.

A STITCH IN TIME

The Wall Street Journal the other day pointed out how several large companies are saving money during the present recession by keeping a closer eye on equipment and repairing it before costly breakdowns occur.

The writer pointed out that while looking for ways to reduce costs, many multi-million dollar corporations were saving hundreds of thousands of dollars by systematic inspection and preventive maintenance of

equipment and replaceable items.

We're pretty sure that exhibitors not already maintaining their plant in this manner, could, in many instances, save time and money by making minor repairs and replacements of equipment before more costly work has to be done at a time inconvenient to the theatre owner.

A repair-cost record should quickly illustrate the too often forgotten value of a stitch in time.

THOMAS' FIRST DIVISION PLANNING SATURATIONS FOR 5-YR.-OLD FILMS

Harry Thomas, veteran distribution executive, has announced the reactivation of First Division Distributors, Inc., a firm he headed several decades ago, to provide national saturation bookings for combinations of five-year-old features from the major film companies.

Mr. Thomas estimates the feature combinations will bring new earnings of from \$800,000 to \$1,500,000 each. New sales campaigns, with new ads, trailers, posters and other merchandising aids will be provided for each combination.

The first bill will couple "Friendly Persuasion" with "Wichita" or "The Oklahoman." The initial saturation covers 350 theatres in Iowa, Nebraska, Kansas, Missouri, Oklahoma, and Minnesota.

The physical aspects of bookings, film shipments and billings will be handled by Allied Artists. Prints of the first features will be available for May bookings, together with new accessory campaigns.

First Division will handle sales of all first-runs, including circuits and key cities, after which Allied Artists will sell all subsequent runs—unless they are part of circuit deals.

Motion Picture Investors, Inc., which acquired "Friendly Persuasion," "Wichita" and "The Oklahoman" from AA, is active in sponsoring the program, which Thomas predicted would net the majors unexpected millions before turning their top product over to TV.

Negotiations are now under way for additional product, according to Mr. Thomas, who said that three major film companies have offered desirable release combinations. Many of the pictures under consideration are potentially bigger grossers today than they were originally, Mr. Thomas asserted.

The new advertising on these features makes note of this development, said Mr. Thomas, who disclosed that he will be assisted in promotion of the first combination by Beverly Miller, Kansas City exhibitor and a vice-president and board member of MPI.

HARRISON'S REPORTS extends its best wishes to Harry Thomas. We have long believed that if properly sold, better feature films have a great potential years after their initial distribution.

The television stations understand this only too clearly. A quick look at the hundreds of films considered favorites by TV viewers shows that the age of the pictures has less to do with their popularity than could be imagined.

We suggest that the majors, many of whom are announcing record profits these days, should reconsider their suicidal sales of features to TV, and should, for several years, test the theory held by Harry Thomas and others, that new millions can be earned by older films—in theatres.

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No. 12

ALLIED COMMITTEE ASSIGNMENTS

Marshall Fine, new president of Allied States Association of Motion Picture Exhibitors, this week announced the committee assignments for his administration.

The Allied States head has designated a Committee on Industry Relations, a group "charged with the responsibility for establishing better communications and furthering the exchange of information (a) between exhibitors and (b) between Allied States Association and all other organizations in the motion picture industry."

The committee assignments follow:

COMPO Executive Committee: Ben Marcus, triumvir; Irving Dollinger, alternate; Albert Aaron, Neal Houtz, Milton H. London, George Stern, James L. Whittle, and Harrison D. Wolcott.

Committee on Industrial Relations: Wilbur Snaper, chairman; Jack Armstrong, Irving Dollinger, Marshall H. Fine, Sol Horowitz, Edward E. Johnson, Ben Marcus, Fred Schmuff, Alden Smith and George Stern.

Finance Committee: Harry B. Hendel, chairman; Albert Aaron, Abe Berenson, Marshall H. Fine, Meyer Leventhal, Ben Marcus, Edward L. Ornstein, Alden Smith, and Wilbur Snaper.

Convention Committee: Ben Marcus, chairman; Abe Berenson, Marshall H. Fine, Harry B. Hendel, and James L. Whittle.

U.S. SUPREME COURT REFUSES CENSOR CASE HEARING

Without comment or explanation, the United States Supreme Court this week refused to reopen the "Don Juan" case, thereby ending this phase of the legal campaign to win a clean-cut rule on motion picture censorship.

Rehearings by the Supreme Court are rare.

Thus the Court's 5-4 decision of January 23 is unchanged. It upholds the right of municipalities and other political divisions to censor films by upholding their licensing rights.

The industry now will have to start its battle all over again, seeking a new case.

7-DAY ADVANCE SALE IS TESTED FOR 'JACKS' CONTINUOUS RUN

Paramount Pictures and Loew's Theatres will test a policy of selling tickets in advance for a continuous run engagement during the world premiere engagement of Marlon Brando's "One-Eyed Jacks," which opens at Loew's Capitol, New York, on March 30.

The "audience convenience" policy allows patrons

to purchase tickets for the current day's program or seven days in advance. No performance will be sold beyond capacity. Tickets are also being sold at all Loew's theatres throughout the city. The policy will be adopted nationally if successful.

FILM-CONTENT PLAN URGED BY TOA AS MOVE AGAINST FILM CENSORS

The Theatre Owners of America on Monday voted for the setting up of a system for providing its members with information on "the subject matter and content" of films to be passed on to their patrons.

This action, to help stall threatening political censorship, was taken at the opening session of the Midwinter meeting of the board and executive committee of TOA in Washington.

In a resolution outlining the proposal, the board and executive committee pointed out that the decision to adopt a method of familiarizing the public with the content of films was inspired by the fact that TOA "does recognize a broad responsibility to provide the theatre-going public with the means of determining for themselves and for their families the desirability of seeing a given motion picture."

The resolution noted that the "Motion Picture Production Code should be construed and enforced with a greater degree of self-discipline and good taste and consistently with the original principles and objectives for which the Code was established."

It was recommended that "the Production Code, properly administered, should receive the support and respect of the TOA membership."

The resolution further declared that TOA "adheres unequivocally to the principle that the motion picture medium is entitled to the full protection offered by the Federal Constitution and believes that any invasion of that constitutional protection is offensive, not only to the interests of the motion picture industry, but to the basic philosophy underlying our American way of life."

TOA President Albert M. Pickus disclosed that they would place the resolution before Eric Johnston at a meeting with the MPAA head, and that he expected to work out with Mr. Johnston the mechanics of presenting to the member companies of the MPAA the program outlined in the TOA resolution.

TOA's plan has much merit. Obviously the public can select films better, knowing their contents.

However, this is far from enough. For many a seemingly innocent story is presented on the screen today with unnecessarily frank and tasteless dialogue, objectionable to many patrons, especially those in the small towns.

**"Portrait of a Mobster" with Vic Morrow,
Leslie Parrish and Peter Breck**

(Warner Bros., April; time, 108 min.)

Very good. An engrossing crime melodrama in black-and-white, featuring the exploits of the notorious racketeer, Arthur Flegenheimer, better known as Dutch Schultz, who was a leader in bootlegging and the numbers racket, aided by crooked police and politicians. Vic Morrow gives a three-dimensional portrait of the young gunman who vied with Legs Diamond for supremacy in New York City's underworld during and after Prohibition. Ray Danton makes a credible Legs. Leslie Parrish (a marquee plug for another WB film) is appropriately pretty and dumb as the greedy girl who leaves her crooked cop husband to be Dutch's mistress. Peter Breck is inadequate as the erring policeman. The supporting cast is excellent. Good use is made of old newsreel clips. Direction of the familiar script is tight despite the picture's being 12 minutes shy of two hours. Production values are very good and the photography is top-notch:—

The setting is New York City during Prohibition. Dutch Schultz (Vic Morrow), a ruthless, small-time Bronx mobster, and his pal, Bo Wetzel (Norman Alden) are hired by Legs Diamond (Ray Danton), the city's top gang leader, after impressing him by roughing up his bodyguards. Dutch has giant ambitions. On a project for Legs, he oversteps his authority, shoots Larry Blake, a bootlegger. Brazenly, Dutch attends Blake's funeral, where he is attracted by the brewery owner's lovely daughter, Leslie Parrish. Although she is in love with Peter Breck, a young policeman, she starts to date Dutch, not knowing he is a gunman and the slayer of her father. Dutch starts his own mob, backed by a powerful politician. Schultz' first goal: to take over bootlegging in the Bronx. This means war between Schultz and Diamond. Vincent "Mad Dog" Coll (Evan McCord) quits Dutch to go to work for Legs. When some of Coll's men try to gun down Dutch while he's out on a date with Iris, the girl learns for the first time that Schultz is a mobster. She decides to marry Breck. Meanwhile, Ken Lynch, an honest police lieutenant out to get Dutch, is transferred to a downtown traffic detail by his corrupt superiors. Breck has financial problems, complicated by Leslie's pushing him to get his promised promotion. Breck is framed on a bribe-taking charge by his crooked police captain, Harry Holcomb, Jr. Actually, it was a vindictive Schultz who pulled the strings. Breck gives in, goes on Dutch's payroll. Lynch visits Breck to tell him that Stephen Roberts, a fighting attorney, is out to break up the mobs, and Lynch offers Breck a chance to join him and other honest policemen in their battle against the hoods. Leslie overhears that Breck is taking money from Schultz, and she leaves him, only to become Dutch's mistress. Leslie quickly turns to alcohol for solace. Dutch is indicted, but only gets a fine and suspended sentence. When Coll shoots down a child, arousing the public, Dutch has Coll rubbed out. A vicious gangster, Frank De Kova, tries to take over Schultz' operations, but Schultz, who recently went into the numbers racket, won't make a deal with him, even though he faces imprisonment. Fed up with

Leslie's drinking, Dutch throws her out; lets the weak-willed Breck know where to find her. Facing a tax rap, Schultz finally consents to a deal with De Kova. It means that Dutch's top men, including his long-time buddy, Wetzel, will have to be rubbed out. At a pre-arranged time, Dutch excuses himself from a poker game. De Kova's men arrive, shoot not only Dutch's seated aides, but go after Schultz. Dutch outguns them. It is Wetzel, fatally wounded, with blurring vision, who shoots down Dutch, tells his dying leader that he thought him to be one of De Kova's men.

Joseph Pevney directed from Howard Browne's script based on Harry Grey's book.

Adult fare.

"Days of Thrills and Laughter"

**Douglas Fairbanks, Charles Chaplin and Other
Silent Film Stars**

(20th Century-Fox, March; time, 93 min.)

Good. Producer-writer Robert Youngson has put together his third feature-length attraction from footage of films of the days when screenplays were told in terms of action instead of words. This compilation of highlights from some of the funnier of the old comedies — as well as the old-time thrillers — is great fun for all. The pictures are remarkably well preserved and some of the best and biggest stars of yesteryear are spotlighted. The editing, narration and special effects are well done and the viewer's attention is grasped from the introduction throughout the production's eight parts:—

We first visit an early nickelodeon, where more seems to happen to the audience than the on-screen characters. Part One is devoted to a French comedy of 1904 called "The Bath Chair Man," dealing with a husband in a wheel chair following his philandering wife wherever she and her lover go. Part Two has Mack Sennett as an actor surrounded by such keystone comedy stars as Fatty Arbuckle, Mabel Normand and Ford Sterling. The Keystone Cops and the Mack Sennett Bathing Beauties are also to be seen. Part Three has Charles Chaplin playing the part of an escaped convict and a drunk who enters a sanatorium to take the cure but winds up getting everyone drunk. Part Four stars Douglas Fairbanks as an adventure-seeking easterner who goes west prepared to take on Indians and badmen, which he does. Part Five consists of a round-up of comedy bits with Stan Laurel, Oliver Hardy (not together), Ben Turpin, Harry Langdon as a World War I doughboy and Snub Pollard. Part Six is devoted to the thriller and shows Houdini as an escape artist as well as Pearl White, the Queen of the Serials, in action in "The Peril's of Pauline." Ruth Roland is also threatened here while Boris Karloff and Walter Miller engage in hand-to-hand combat at the edge of a pit filled with lions. Part Seven shows Monty Banks trying to rescue his girl and escape with her from a runaway train. Part Eight concludes with a final look at the clowns of yesteryear, after which the audience pours out of a typical small town theatre.

It was produced and written by Robert Youngson. The music was written and conducted by Jack Shaindlin. The narration is by Jay Jackson.

Family.

**"Operation Eichmann" with Werner Klemperer,
Ruta Lee and Donald Buka**

(Allied Artists, current; time, 92 min.)

Good. The highly exploitable story of a man labeled as a Nazi mass murderer, stands out as a subject of prime interest, not only because of its revelations, but also because of its extreme timeliness. There has been extensive press coverage of Eichmann, from his recent startling capture right up to his trial. The story, in black-and-white, presented in two parts strongly holds the viewer's interest. The initial portion of the film is devoted to the rise and fall of the Nazi empire, Eichmann's efforts to exterminate all Jewish prisoners, and the methods he utilized, which are unpleasantly detailed. How Eichmann escapes, remains under cover, eludes his pursuers and is finally captured, comprises the second part of the drama. Werner Klemperer, portraying Eichmann, makes a fine Nazi murderer. He is ably supported by the balance of the cast. Direction and production are efficient and valuable. Proper exploitation could sell this so that the results would be impressive. The photography and editing are good:—

Colonel Adolph Eichmann, played by Werner Klemperer, is directed to destroy all the Jews in Germany, as well as the satellite countries within two years. He oversees setting up the concentration camps and when these can't kill enough in the allotted time, other mass destruction methods are devised. When the war starts to go against the Germans, panic strikes and attempts are made to cremate the Jews as well as to destroy existing graves so no trace remains. Klemperer is able to get away with his girl friend, Ruta Lee. They wind up in Spain with different names and lots of money to continue the Nazi movement abroad. Their identity is discovered and Israeli agents almost kill them until Donald Buka, ex-concentration camp inmate, convinces them his life should be saved so he can stand trial for his murders. Klemperer escapes to one of the Arabian countries where a coup by the Israelis makes him unwelcome. The Nazis begin to suspect that he is a liability and he is transferred to South America. He attempts to blackmail the Nazi leaders into giving him his old job again but they order him killed. Buka and the others are able to prevent this and instead kidnap him, intending to take him to Israel so he can stand trial.

Samuel Bischoff and David Diamond produced; R. G. Springsteen directed from Lewis Coppley's screenplay.

Not for young children.

**"The Secret Ways" with Richard Widmark,
Sonja Ziemann and Walter Rilla**

(Universal-Int'l, April; time, 112 mins.)

Good. An espionage drama with an air of realism, the result of being photographed mainly in and around Vienna, a short distance from the Iron Curtain. The plot concerns an American adventurer, Richard Widmark, who undertakes a seemingly impossible mission behind the Iron Curtain: to bring out of Hungary a man the Hungarian government itself is hunting. The atmosphere is properly dim as characters and story intermingle to a more or less interesting degree until the suspenseful and dramatic

climax. The acting is average and the direction and production are convincing. Widmark is the only actor familiar to American audiences. The black-and-white photography is first rate:—

Richard Widmark, an adventurer for hire, is employed by the head of an espionage ring, Hubert von Mezerinck, to go into Hungary behind the Iron Curtain to bring out Walter Rilla, an anti-Communist, whom the Hungarian government itself is seeking. He locates Rilla's daughter, Sonja Ziemann, and attempts to persuade her to give him the address where her father can be found. Instead, she goes along with him disguised as his secretary while he poses as a newspaperman. In Budapest they are kept under constant surveillance by the secret police. Widmark is led to Rilla by undercover members of the freedom fighters. The secret police seize a trusted aide of Rilla and make him talk. Rilla, Widmark and Ziemann are imprisoned. Cruel commandant Howard Vernon subjects them to tortures to get confessions. Underground member Charles Regnier manages to have them released in his custody via a ruse, but they're discovered and Regnier is seriously wounded by the guards. The trio race for the airport in a car closely pursued by Vernon. They board the plane and when Vernon tries to prevent their take-off, his car crashes and the plane takes off, freedom-bound.

It was produced by Richard Widmark and directed by Phil Karlson from Jean Hazelwood's screenplay based on the novel "The Secret Ways" by Alistair MacLean.

Not for young children.

Brief Reviews

"One-Eyed Jacks." (Paramount) Excellent. Marlon Brando, who directed, co-stars with Karl Malden in the grim Pennebaker production which also stars Katy Jurado and introduces lovely, talented newcomer, Pina Pellicer. Brilliantly filmed in VistaVision, with Color by Technicolor, against California's exotic Monterey coast and the Mexican desert, the high quality, tense outdoor drama revolves about a gunman, Brando, who in 1885, after five years in a mean Mexican prison, goes to Monterey to kill Malden, an ex-accomplice, who deserted him, and who is now the town's sheriff. Brando becomes involved with Malden's wistful Mexican stepdaughter, Miss Pellicer. There's sufficient suspense, action and romance in this top box-office prospect to make the viewer unaware of the picture's length: 141 minutes. Brando gives a magnificent performance. The cast is generally outstanding. Adult fare.

"All in a Night's Work." (Paramount). Good. A racy Technicolor comedy starring Dean Martin and Shirley MacLaine. Laughs are too interspersed and too weak to make this 94-minute Hal Wallis production a box-office powerhouse, but its excellent marquee strength should be a major compensating factor. Story centers about a sweet young woman, wrongly suspected of being a blackmailer, who was with a publishing magnate shortly before his smiling death—in bed at a plush Florida hotel. Adult fare.

Full reviews of the above two films will run in the next issue.

**"Black Sunday" with Barbara Steele,
John Richardson and Ivo Garrani**
(*American Int'l, current; time, 78 min.*)

Good. An Italian-made, English-dubbed horror melodrama about two 19th Century physicians who get involved with a pretty princess and a 200-year-old blood-thirsty vampire — the kind that obeys Satan's wishes one day a century. Two little-known British players — Barbara Steele and John Richardson — head what is otherwise an all-Italian cast in this programmer which should easily satisfy those liking pictures of the grim-gory-gruesome variety. The story, based on a Gogol tale, is suspenseful and surprise-loaded. Miss Steele is satisfactory in her dual role of an 1830 beauty and a 17th century vampire who is resurrected. The sets are believably eerie and the black-and-white photography is expert:—

The narrator explains that once each century, on a day called Black Sunday, Satan walks among us. He appeared among the people of Moldavia in the 17th Century. Monstrous beings, literally blood-thirsty, worshipped and served him. The Moldavians put to a horrible death all they thought to be vampires. A princess, Barbara Steele, and her lover, Arturo Dominici, believed to be vampires, were sentenced to die on Black Sunday. Before her execution, Barbara cursed her brother and his descendants, shouting that she would live in the blood of his sons, and the sons of their sons. Two centuries later, in 1830, Andrea Checchi, a doctor, and young John Richardson, his aide, find themselves in a terrifying wood, near a sinister castle. Their coachman, Mario Passante, is afraid because "a witch-princess is buried here." The physicians give Mario a big tip to drive through the haunted wood. The coach's axle breaks near the castle, the doctors inspect the building, find the witch's coffin. Checchi sees the dead woman through its glass lid. She wears the spiked bronze mask of Satan, rammed into her face at death. A huge bat attacks Checchi who shoots him with his revolver. During his fight with the mammal, the glass lid breaks, as does a cross near it. The doctor cuts his hand on the glass, while trying to remove the mask. A beautiful, intact face is revealed. Blood from Checchi's wound drips into the witch's eye socket. Her eyes suggest life. A storm breaks. In the doorway is Barbara Steele, a princess of the House of Vadia, with two black mastiffs. She tells them she is the great-granddaughter of the witch. Her face is strangely like the dead woman's, but her voice is sweet. The doctors head for the next village, but Richardson cannot forget Barbara's beauty. Now free of mask and cross, the vampire wreaks her revenge, commands her lover to rise from his grave and come to her. The old prince, Barbara's father, Ivo Garrani, becomes ill, and a strange man, instead of leading Checchi to him, takes the doctor to the witch. Locked in her embrace, Checchi becomes her slave. He next visits the prince, takes his life blood. Life at the castle becomes terrifying. Barbara's brother, Enrico Olivieri, is mysteriously hurled down a chasm. An old servant is found hanged. Carved figures move. Barbara is drawn to the crypt, where the witch draws all of the princess' youth and beauty into her own mummified body, so that she can live again. The village priest

arrives, having translated the witch's icon, and tells Richardson how to destroy the vampire and her servants. Richardson learns which of the two women is the real witch, and accuses her before the populace, who burn her at the stake. As the vampire is destroyed, beautiful Barbara gradually returns to consciousness, clings to Richardson.

A Galatea S.P.A. Production, directed by Mario Bava from a script he co-authored with Ennio De Concini, based on "The Vij," a tale by Nikolai Gogol. Not for young children.

**TWO THEATRES IN TWO-LEVEL
BUILDING SET FOR NEW YORK**

Construction will begin this spring in East Side Manhattan of a first-run film showcase housing two theatres, a 750-seat auditorium on the street level and a 250-seater in a lower level of the building.

Located between 59 and 60 Streets on Third Avenue, on the site of a present parking lot, the building, to be operated by the rapidly expanding Rugoff and Becker art circuit, is expected to be completed before the year's end. The structure will be built by New York realtor Ralph Abrams.

The larger theatre will play both American product — including hard ticketers — or foreign product. It may play Hollywood films day-and-date with Broadway first-runs.

The smaller theatre will show either the same picture — at staggered hours — as the larger one, or it may exhibit separate features, possibly a dual engagement with the small Fifth Avenue Cinema downtown.

A store may be built as part of the structure, but there are no plans for the installation of offices overhead, as in other new theatres now in the planning stage.

The project, assigned to theatre architect Ben Schlanger, is among three scheduled for the area, which is surrounded by new, expensive apartment buildings. Charles Moss and Loew's Theatres will each open a theatre in the neighborhood which presently has two theatres in operation.

The two theatre-on-one site idea is a clever one, which has proven itself in other cities in the world. The project is a further indication of the growth of the art film market in New York and another instance where the exhibitor is following the population shift.

The area where the two-level theatre structure will rise is heavily populated by thousands of high income families who read books, see plays and can afford to — and do — pay a premium to see foreign and domestic films of high quality in a comfortable, well-appointed theatre.

**NATIONAL ALLIED 1961 CONVENTION
SITE CHANGED TO MIAMI BEACH**

Marshall Fine, National Allied president, reported this week that Allied States' 1961 annual convention has been transferred from Las Vegas, Nevada, to Miami Beach by agreement of the sponsoring organizations, Allied of the Gulf States and Allied of Maryland.

The convention is scheduled for the first week in December at a hotel yet to be selected.

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NAT'L ALLIED WARNS EXHIBITORS OF COL., U-I CONTRACT CHANGES

"Universal and Columbia have neglected to notify exhibitors of recent important changes in their contract forms," charges Allied States Association of Motion Picture Exhibitors in a report dated March 24 from its Detroit headquarters.

"The new Universal contract states that the exhibitor agrees that 'gross receipts' for the purpose of computing the film rental on percentage pictures shall include all moneys collected from patrons for services, conveniences, or commodities," notes the National Allied Report, which describes the following as "the exact wording in the License Agreement":

"It is agreed that 'gross receipts,' for the purpose of computing Universal's rental on a percentage picture license hereunder, shall consist of all moneys directly or indirectly received from patrons, regardless of when or where paid, for the privilege of entry to the theatre premises on each exhibition date of such picture (exclusive only of admission taxes collected from patrons as required by law); and unless otherwise expressly authorized either in the Schedule hereof or in writing by Universal for such percentage picture, shall include all moneys collected from patrons for heaters, air-conditioners, playground and parking facilities, and any other services, conveniences, or commodities, inside or outside the theatre premises, and no credits, rebates or allowances be deducted therefor from the gross receipts."

The report urges every exhibitor to "make certain that he is not agreeing to pay Universal a percentage of the concession receipts when he signs this contract. Perhaps one way to accomplish this, suggests National Allied, is to type or stamp on the Schedule of the contract before it is signed a specific agreement that the percentage rental arrangements apply only to box-office receipts.

"An additional obligation upon the exhibitor" is imposed by a new contract of Columbia Pictures Corporation, Allied points out. In the new form of the Columbia License Agreement, a third paragraph is said to have been added to the seventh section, titled DAMAGES. This new addition provides, according to Allied, that should Columbia start a legal action against the exhibitor because of a breach of the agreement, the exhibitor must pay all expenses involved including attorney fees.

"It is not uncommon," notes Allied, "for a Court

to award the winner of a law suit costs and attorney fees, but usually the Court limits this to a nominal amount. The Columbia contract does not even provide that the costs and fees should be reasonable. In signing the Columbia Agreement the exhibitor may find himself at some future date legally obligated to reimburse Columbia for excessive and unreasonable attorney fees."

The Allied States bulletin asserts that Allied Artists has long had a similar provision in its Exhibition Contract under a section called COUNSEL FEES, but in the Allied Artists contract the "exhibitor liability is limited to 'reasonable' counsel fees.

The National Allied reports suggests that if the above provisions "are not part of your agreement with the film company involved, the only recourse is to draw a line in ink through the disputed provisions of the License Agreement before the contract is signed, write the word 'Omit' in the margin and initial the change."

National Allied is to be commended for its alertness regarding these indicated contract changes, which were never made known to their exhibitor-customers by the film companies involved.

CONN. THEATRE OWNERS CARRY TOLL TV FIGHT TO COURT

The battle against pay-TV has been taken to the Federal courts by a group of Connecticut theatre owners, a move which may determine the final outcome of toll television in the U.S.

Suit has been filed by the exhibitors in the U.S. Court of Appeals, for the District of Columbia Circuit, asking the court to set aside an order by the Federal Communications Commission granting Hartford Phonevision Co. a permit to conduct a pay-video experiment over station WHCT, Hartford, Conn., for a period of three years.

The exhibitors' attorney, Marcus Cohn, in taking the case directly to the U.S. Court of Appeals, is specifically charging that the FCC does not have legal authority to grant any kind of a permit for subscription television. He also charges that the FCC erred in law and in fact in its rulings leading to the order.

The FCC was named as sole defendant, but W. Theodore Pierson, attorney for Hartford Phonevision, has filed with the court a request to intervene as an interested party. This request can be expected to be granted.

The FCC and Hartford Phonevision, under the standard procedure, have 30 days in which to file
(Continued on Back Page)

**"One-Eyed Jacks" with Marlon Brando,
Karl Malden, Katy Jurado, Pina Pellicer**
(Paramount, April; time, 141 min.)

Excellent. There are Westerns and there are Westerns. This one ranks with the best. Brilliantly filmed in VistaVision, with Color by Technicolor, the grim, often brutal, outdoor drama revolves about a gunman, Brando, who in 1885, after five years in a mean Mexican prison, goes to Monterey to kill Malden, an ex-accomplice, who deserted him, and who is now the town's righteous sheriff. Brando becomes involved with Malden's wistful Mexican stepdaughter, Pina Pellicer. There's sufficient suspense, action and romance in this top box-office prospect to make the viewer unaware of the picture's length: 141 minutes. Brando and the rest of the cast give magnificent performances. The background of California's exotic Monterey Coast and of Mexico's desert adds a great deal of beauty and realism to the production. Pina Pellicer is lovely and talented. The music, being widely played, is a major asset. The picture, long-heralded, should sell more tickets because of Paramount's "advanced sale" policy. We don't think the film is being helped by the arty ad showing only an unkempt-looking Brando, holding something — which we now discern is a gun — over his shoulder. Even more mysterious is the title, explained in the film: Brando to Malden: "You're a one-eyed jack around here, Dad, but I've seen the other side of your face." Non-Spanish speaking viewers may be annoyed by a good deal of untitled footage in Spanish. Brando shows great promise as a director:—

Marlon Brando spends his time robbing banks with Karl Malden, then making love to señoritas he meets on his travels. When the two gunmen are trapped on a hill by the police, Brando chooses to stay, while Malden gets fresh horses. Malden decides to leave Brando behind. After five years in Sonora prison, Brando escapes with his cellmate, Larry Duran. Brando is bent on vengeance. In a cantina, the two join forces with Ben Johnson and Sam Gilman, bank robbers. Johnson plans to hold up the bank of Monterey, informs Brando that Malden is the sheriff there. At Monterey, Brando finds that Malden now has a Mexican wife, Katy Jurado, and a lovely, grown, stepdaughter, Pina Pellicer. Brando feigns friendship toward the worried Malden, who remembers his ex-partner's quick draw and straight aim. The bank will be closed the next day because of a fiesta. Brando takes the virgin Pina to a secluded spot on the beach, lies to her, seduces her. The next morning he tells her the truth. She leaves him. Her parents learn from the mean deputy, Slim Pickens, that she spent the night with Brando. Although he is told by Katy that nothing has happened to her daughter, Malden is quick to arrest Brando on a murder charge, when though Brando shoots a drunken bully in self-defense. Malden flogs Brando in public, then smashes his gun hand with a rifle butt. After four weeks at a nearby fishing village, Brando's hand is in fairly good shape. He's ready to go after Malden when Pina appears. She's come to say she's pregnant, but pleads for her stepfather's life instead. Brando

tells her that he spent five years in a horrible jail because of Malden. When Johnson teases Brando about Pina, Brando threatens to tear his arms out. Johnson and Gilman have their own plans, as Brando tells Duran he's going into town the next day to take Pina away with him. Supposedly, leaving for Mexico, Johnson and Gilman tell Duran they're going to rob the Monterey bank. Duran tells them Brando will be blamed, tries to stop them, but is killed. Johnson next warns Malden that Brando is coming in to get him. Malden stays home. They hold up the bank. The teller, Elisha Cook, shoots Johnson, while Gilman escapes. Malden's posse ambushes and captures Brando, who is jailed for a trial and sure hanging. Brando escapes with a gun Pina tried to smuggle to him, but which was left on a table outside his cell. Brando slays Malden in a fierce gunfight and promises Pina that he'll be back for her in the spring.

A Pennebaker Production, produced by Frank P. Rosenberg and directed by Marlon Brando. George Glass and Walter Seltzer were executive producers. Guy Trosper and Calder Willingham penned the screenplay based on Charles Neider's novel, "The Authentic Death of Hendry Jones." Adults.

**"Watch Your Stern" with Kenneth Connor,
Eric Barker and Leslie Phillips**
(Magna, no rel. date; time, 88 min.)

Fair. This is another one of those amusing comedies from England that have become the rage of late with some fun emerging from the poking and prying into the various operations of the government. This time the probing finger of humor is jabbed into the British Navy, its secret weapons and its mass of security regulation. A number of laughs result. The cast is relatively unknown here although some of the faces are familiar to those who have been frequenting the art spots. The players carry out their assignments in a competent manner and the direction and production are efficient. Because of the subject matter, it is entirely possible that the release can serve on the program of regulation houses as a supporting feature as well as in the art and specialty spots. The black-and-white photography is good:—

When the British Navy tests a new type of torpedo something goes wrong with the mechanism and it sinks a destroyer. A hurry-up call is put in for a civilian scientist to inspect and modify the torpedo if necessary. Flotilla commander Eric Barker is directed to turn over one of the two sets of plans of the torpedo to American Navy commander Ed Devereaux. Seaman Kenneth Connor, Barker's steward, notices mechanics working on the ship's refrigeration system, and he takes the plans to see if he can't correct what's the matter. While in the skipper's cabin, he also comes across plans of the torpedo and takes them. Hearing footsteps, he hurriedly substitutes the refrigeration plan. After listening to his story, Barker tries to retrieve the plans given Devereaux since the Admiral, Noel Purcell is due for a briefing. To try and avoid a mess, Barker and his assistant Leslie Phillips at the instigation of Barker's sister, who is visiting abroad, decide that Connor should disguise himself and pose as the civilian sci-

entist when the latter is delayed and he explains the plans via double-talk. Later the real scientist, Hattie Jacques, calls in to say she's been delayed and the Admiral sounds a security alert convinced he's been talking to a spy. Connor is ordered to disguise himself again this time as Hattie and so convincing is he that Purcell starts to get romantic. When the real scientist puts in an appearance Connors hurries to get back on ship, comes across Devereaux picking up his set of torpedo plans. Purcell, finding the plans where they should be, calms down. Hattie is so impressed with Connor's scientific knowledge that she has him help her with the mechanism modifications. Tested again, the torpedo still acts up this time sinking Barker's vessel and the final scene shows Barker, Phillips and Connor busted to civilian.

It was produced by Peter Rogers and directed by Gerald Thomas with the screenplay by Alan Hackney and Vivian A. Cox. Unobjectionable for all.

"All in a Night's Work" with Dean Martin, Shirley MacLaine and Cliff Robertson
(Paramount, April; time, 94 min.)

Good. A racy, wacky light romantic comedy, in Technicolor, concerning a sweet young woman, wrongly suspected of being a blackmailer, who was with an elderly publishing magnate shortly before his smiling death—in bed at a plush Florida hotel. In charge of finding and negotiating with the alleged blackmailer is the ex-playboy who inherited the Lucish magazine empire. There are not enough major laughs and the successful chucklers are too interspersed to make the production a box-office powerhouse. The red-hot marquee names should be a major compensating factor, however. Leading fault of a poorly penned script: insufficient suspense. That Miss MacLaine is innocent is made known to the audience almost from the beginning, making the rest of the story anti-climatical. Dean Martin still cannot act and Shirley MacLaine has all she can do to keep the whole show going. As her future father-in-law, veteran Charlie Ruggles is outstanding. The photography is competent:—

The sudden death in Palm Beach of the founder of a publishing empire stuns the firm's New York headquarters. An emergency board meeting learns that a half-clad young woman was seen running out of the magnate's hotel suite at 3 a.m. Realizing this information could jeopardize a large bank loan the company is negotiating, the board sets out to find her to buy her silence. Dean Martin, the late publisher's nephew, trying to prove he can run the corporation, suggests that if extortion is her scheme, she'll identify herself at the funeral by showing how much the dead man meant to her. Jack Weston, the Florida hotel's detective who spied Shirley running out of the room, is in New York, on Martin's payroll. He is given a desk in the room occupied by Shirley and another research clerk. Shirley, incidentally, dropped one of her earrings in the dead man's room. Impressed with Shirley when he meets her at a labor-management meeting, Martin refuses to believe Shirley is the blackmailer when she sobs the loudest at his uncle's funeral. It seems that she is sensitive, even

cries at hockey matches. When he learns she has a new mink coat (she got it for saving a drowning Floridian) and that she's just returned from Palm Beach, Martin believes the worst, gives her a \$200 weekly raise to buy her silence. Soon the directorate is trying to speed up Shirley's marriage to Cliff Robertson, a young veterinarian from Kansas. The plan backfires when Martin, trying to help, arranges for her to get reserved tables at several nightclubs for her straight-laced, prospective parents-in-law, Charlie Ruggles and Mabel Albertson. Suspicious of her mink, they get the wrong impression of her private life and the wedding is set back. The bank announces it must delay its decision on the loan pending further investigation. As a last resort, Martin invites Shirley to his apartment. Plied with champagne, she responds to his advances. He, likewise. Finally he forgives her for her blackmailing. Furious, she leaves. Martin learns the bank's approves his loan, elects to apologize to Shirley in person.

A Hal Wallis Production. Produced by Hal Wallis and directed by Joseph Anthony from a screenplay by Edmund Beloin, Maurice Richlin and Sidney Sheldon. Based on a story by Margit Veszi and a play by Owen Elford. Adults.

"Terror of the Tongs" with Geoffrey Toone and Christopher Lee
(Columbia, March; time, 80 min.)

Fair. Hammer Films of England has once again come through with a horror melodrama that should attract thrill-seeking viewers who enjoy on-screen tortures presented in detail. The photographing of these in Eastman Color adds a touch of gruesomeness, and the result could prove interesting to the horror fans. This feature about the tongs of Hong Kong is not a film to be seen by young and impressionable children. Effective backgrounds and realistic-looking sets assist in putting the import across. The cast performs capably and with a sufficiency of terror. Direction and production are adequate and the picture shapes up as an entry that should do well as part of the show which can be exploited along horror lines. Geoffrey Toone and Christopher Lee, who have been used in many other Hammer films, may be familiar to some American audiences. The camerwork is good:—

When a ship carrying cargo and a Chinese passenger docks in Hong Kong, its captain, Geoffrey Toone, sees the passenger murdered on the dock by a tong killer before he can deliver an important message, which would have exposed the tong that is terrorizing the city and which is being directed from Red China. When the message isn't found on the dead man, tong leader Christopher Lee directs his men to search everywhere including the cabins and homes of the ship's officers. Toone's home is one of those invaded by the killers and when his teen-age daughter gets in the way, she is murdered. Toone is shocked and then enraged by the slaying and he sets out to find the killers. He runs into opposition as well as cooperation from anti-tong forces operating secretly, who would like to see the terrorist organization destroyed. Once when his life is threat-

(Continued on Back Page)

"Terror of the Tongs"*(Continued from Page 51)*

ened, attractive Chinese Yvonne Monlaur saves him from death and she goes home to care for him, eventually falling in love with him. When Toone starts interfering with the tong and when he becomes annoying, tong leader Lee orders him killed after being tortured to find out what he has discovered. Again he is saved, this time by the anti-tong forces. He finds that his shipping company is being bilked of large sums of money via pilferage on the docks and he reports this to company representative Brian Worth, who shrugs it off because he, too, belongs to the tong. Toone becomes the bait in a trap which calls for the showdown with the tong. Again Yvonne saves his life, giving up her own to a tong killer. The anti-tong forces destroy the tong killers and then go after Lee and the others around him. Worth is killed when he tries to get away.

It was produced by Kenneth Hyman and directed by Anthony Bushell. Michael Carreras was executive producer. The screenplay is by Jimmy Sangster.

Not for the very young.

**"A Raisin in the Sun" with Sidney Poitier,
Claudia McNeil and Ruby Dee**
(Columbia, April; time, 128 min.)

Excellent. The black-and-white screen version of Lorraine Hansberry's hit play, winner of the 1959 Drama Critics Circle Award, has lost none of its qualities — humor, pathos, suspense, human dignity. This is mainly because Philip Rose (who first brought the play to Broadway) and David Susskind, allowed Miss Hansberry to write the screenplay (her first). Furthermore, the same extremely talented principals who created the stage roles are in the motion picture. The story — a large slice of Negro Americana — deals with the dreams and frustrations of a hard-working colored family living in a small, dark apartment on Chicago's South Side. There's the dignified widowed mother, Claudia McNeil, whose \$10,000 insurance check will decide the family's future; her son, Sidney Poitier, a chauffeur, who wants to invest the money in a liquor store; his patient, pregnant wife, Ruby Dee; their young son, Stephen Perry; Poitier's student sister, Diana Sands, determined to become a physician. Adding humor and insight to the plot are Ivan Dixon and Louis Gossett, playing a Nigerian exchange student and a rich young Negro American, respectively — suitors of the sophisticated Miss Sands. Poitier shows his tremendous ability. The others also demonstrate top-notch acting skills. Picture still resembles the form of a play. Most of the tale unfolds in a single setting — the flat — and it is told almost exclusively through words, not action. Yet it is gripping screen drama throughout. In addition to the large Negro audience waiting to see it — the play has toured about 17 major U.S. cities — the picture should attract serious followers of the theatre and Poitier fans in general. Direction is first-rate; photography, excellent:—

Three generations of a Negro family, the Youngers, living in a crowded dark flat on Chicago's South Side, are awaiting a \$10,000 insurance check. Wi-

dowed mother, Claudia McNeil, wants to use it for the medical studies of her grown daughter, Diana Sands, and a house with space and sunlight. Her son, Sidney Poitier, a chauffeur, wants to invest it in a liquor store, so he can get rich and provide for his own family decently. His wife, Ruby Dee, wants a change in their environment to preserve her marriage and give security to their young son, Stephen Perry. The check arrives. Ruby finds she is pregnant. Poitier, enraged when his mother refuses to back his proposed business venture, storms out of the flat after Claudia announces she has made \$3500 down payment on a house in an all-white neighborhood. Absent from his work for three days, Claudia locates Poitier at a bar, entrusts to him her remaining \$6500—\$3500 to be set aside for Diana's education, the balance to be deposited in his own name. She thus makes him the head of the house. This dissolves his frustrations and he returns home. United, optimistic, they prepare to move, despite the attempt by a representative of the new neighborhood's "improvement association" who offers to buy back the house at a higher price. Meanwhile, Diana finds herself attracted to Ivan Dixon, a Nigerian exchange student. She considers marrying him, returning with him to build the new Africa — all after completing her medical studies. On moving day, their dreams explode. Unknown to the others, Poitier has invested the entire \$6500 in the liquor store project. Now he learns that one of his partners has absconded with the money. He is shattered, having betrayed his mother, threatened his sister's future and lost money "made out of his father's flesh." Hysterical, he decided to accept the "improvement association's" offer. But under the eyes of his family, and especially of his son, Poitier suddenly realizes that this house is the next step in the hard-earned progress which six generations of the Younger family have earned in this country. He decides to take the house. They will have a hard time meeting the payments; Claudia will return to the drudgery of domestic housework; Diana will have it harder completing school — but young Stephen and the new baby will grow up in the sunlight. Poitier has found his manhood.

A Paman-Doris Production, produced by David Susskind and Philip Rose. Directed by Daniel Petrie from Lorraine Hansberry's screenplay based on her play, produced on the stage by Rose and David J. Cogan. Adults.

Conn. Exhibs.' Toll TV Fight*(Continued from Front Page)*

their answers. Then, if the court decides to hear the case, the FCC must produce its record of the case for the court's examination.

Listed as appellants by Mr. Cohn were the Connecticut Committee Against Pay TV; Stanley Warner Management Co.; Loew's, Inc.; Connecticut Theatres; Manchester Drive-In Theatre Corp., and Outdoor Theatres Corp.

The big battle against toll television has begun. Every exhibitor still on the sidelines should join it today by contributing to the Joint Committee Against Pay-TV.

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MOVIES ARE BETTER THAN EVER — ON TELEVISION, THAT IS

"Movies are better than ever on television," proclaimed New York's WOR-TV (RKO General), in an impressive full-page ad in the March 25 issue of Cue Magazine.

"Soon to be shown on your Million Dollar Movie station," boasted WOR, "are such outstanding films as 'Rebel Without a Cause,' starring James Dean, 'The Prince and the Showgirl,' with Marilyn Monroe, Judy Garland, in 'A Star Is Born,' and John Wayne, in 'The High and the Mighty.'"

Concluded the ad, "You're sure of the finest entertainment when you go to the movies on WOR-TV Channel 9—RKO General."

Last week, more recent features were on their way to bolster U.S. TV stations' feature film libraries. Twentieth Century-Fox, in its third deal involving post-1948 features to television, announced the sale of 88 pictures to Seven Arts Productions, bringing to 145 the number of post-1948 Fox attractions made available to TV.

The latest pact, said to be for \$6.4 million, includes such films as "The Man in the Grey Flannel Suit," "Revolt of Mamie Stover," "D-Day, The Sixth of June," and "Don't Bother to Knock."

All sales of features to TV hurt the exhibitor — especially the release to video of recent films. As the theatre-to-TV time-elapse shortens, more patrons stay home, realizing they don't have too long a wait until pictures reach their living room.

The trend of speeding a picture from its theatrical distribution to video holds even further danger for the exhibitor. It not only encourages the public to remain at home to see all features, but conditions former theatre patrons to accept a system which will bypass the exhibitor — pay-television.

MARSHALL FINE ON CLASSIFICATION

Marshall Fine, president of Allied States Association of Motion Picture Exhibitors, has taken a strong stand against motion picture classification.

The full text of Mr. Fine's statement on classification, issued from Cleveland last week-end, follows:

"I am unalterably opposed to either voluntary or mandatory classification of films.

"Classification is merely a nice name with which to disguise the evils of censorship. Classification of films is the means by which one individual may impose his opinions, biases, prejudices and will upon his fellow men. Classification of films would deny one of our great American heritages, the freedom of choice.

"Motion pictures do not fall into any natural

classifications and most motion pictures defy any artificial classification. Whether a film is "objectionable" or not depends entirely upon the reaction of the individual who views it. The classification of film reflects only the personal taste, background and preferences of the classifier.

"If the reasons advanced for classifying films were applied to books, the children's horror classics of Hans Christian Andersen and the Grimms Fairy Tales would obviously be forbidden to children, and the Holy Scriptures would be restricted to adults only.

"Censorship, by any name, is the vehicle by which dictators seek to enslave the minds of men. It has no place in a free America."

THE CLASSIFICATION DILEMMA

The New York State Legislature has adjourned without the Senate taking any action on the film classification measure previously passed 125 to 17 by the Assembly.

Luigi R. Marano, Assemblyman of Brooklyn, sponsor of the bill and joint chairman of the Committee on Offensive and Obscene Material, issued a statement which connects the failure of the legislature act with indications that organizations within the film industry may sponsor classification systems of their own.

Mr. Marano pointed to the TOA directorate's proposal of a system which he said aimed "to provide the public with information relative to the suitability of commercial films for family viewing."

"This type of action," declared Mr. Marano, "is applauded as evidence of the kind of activity which, if carried out within the industry in a sincere and responsible manner may well eliminate the need for legislation in this field."

Whether Mr. Marano stopped pushing his bill on learning of the TOA plan, as he contends, or he only mentioned the theatre group's proposal because he knew he could not get enough votes to pass his measure is not the issue.

New York State's failure to enact a classification law may persuade other states to wait for a move by the film industry.

Nevertheless, classification represents a major dilemma to the motion picture industry today. Terminating all systems of classification as unethical, unfortunately will not halt its advocates among the public.

We firmly believe that unless the industry can come up with a workable plan, those individuals and groups now crying for classification in scores of states will get their way — even if they have to have their wishes legislated.

"The Fiercest Heart" with Stuart Whitman, Juliet Prowse, Ken Scott, Raymond Massey, Geraldine Fitzgerald and Rafer Johnson

(20th-Fox, April, time, 91 min.)

Fair. A routine South African Western, centering about a young 19th Century soldier, who escapes from a British stockade, joins a band of Boer farmers on their celebrated trek northward from the Cape coast, becomes involved with their goals and their prettiest member, helps them beat off Zulus, and eventually is appointed their leader. Filming is in CinemaScope and DeLuxe Color. Stuart Whitman is competent as the escapee; Juliet Prowse is adequate as the girl he wins from her enraged fiance, Michael David. Raymond Massey is the Boer leader. Olympic decathlon champ, Rafer Johnson, is satisfactory in his brief role which allows him a chance to show he can throw a mean spear. Ken Scott is fine as the villain. The Saturday Even Post serialized the Stuart Cloete novel on which the picture is based. Only the easiest pleased action fans should find this one okay:—

Stuart Whitman, a British soldier in early 19th Century South Africa, is flogged before his garrison for compromising the commanding officer's wife. Rafer Johnson, colored buddy of Whitman, frees him from the stockade that night. Escaping from the fort with them is Ken Scott, another enlisted man, who is a convicted thief. With a mounted patrol at their heels, the trio hides in a Boer farmer's hayloft, from which they see Michael David embracing Juliet Prowse. Next, the Boers hold a meeting in the barn, to discuss their departure the following day on their now-famous trek north to avoid British oppression. Raymond Massey, the Boer leader, discovers the three. He hides them from the British patrol which comes to the barn. Realizing that the Boers can help them escape, Whitman tells Massey that Johnson is a Zulu who can guide them. Whitman is attracted to Juliet, who is Massey's granddaughter and is engaged to David. Massey's sister, Geraldine Fitzgerald, is certain that Whitman is a bad influence. Seeing that Juliet is eyeing Whitman, Massey decides to let her marry David at once. Before the wedding takes place, Whitman and his comrades decide to desert the trek. When they come upon Zulus, Whitman, Johnson and a reluctant Scott, return to warn the Boers. In the subsequent battle, Massey is wounded in the leg by a spear. For their aid, Massey declares that each of the three British deserters will receive an equal share of land, oxen and seed. At a dance that night, Whitman is aloof toward Juliet, but is quick to her rescue when Scott tries to rape her. Scott is banished by the Boers, sent out on foot with only two days food. Just before he dies, Massey names Whitman his successor. David, jealous, now hates Whitman with new fury. A changed Whitman finds he can't desert the Boers. When he rides ahead scouting with Johnson, David, chafed under Whitman's leadership to the point of insanity, rides after him, rifle in hand. But a suspecting Juliet follows and screams in time to save Whitman from David's bullet. David is killed by a Zulu spear, part of an ambush Scott arranged with a vicious slave trader in order to get the Boers' gold. Johnson spears the Zulu chief, and the natives flee. Whitman, Juliet and

their people reach the promised land.

Produced and directed by George Sherman from Edmund H. North's screenplay, based on Stuart Cloete's novel, "The Fiercest Heart."

Adults.

"All Hands on Deck" with Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden

(20th-Fox, April; time, 92 min.)

Fair. A hackneyed Navy comedy, in CinemaScope with Color by DeLuxe, about a handsome young naval officer, a pretty girl reporter, a wealthy Chickasaw Indian sailor and his pet turkey. Wholesome Pat Boone sings four uninspired tunes, even kisses the girl. Comedian Buddy Hackett, portraying a rich Indian who goes beserk while watching Westerns, is hampered by a laugh-poor, unoriginal screenplay. Barbara Eden adds beauty and some good acting. Best jobs are done by veteran Dennis O'Keefe and a turkey which is mated with a pelican. The names Boone and Hackett, the Navy setting, the color — should all sell tickets, and undemanding youngsters may even find this one pleasant:—

The USS St. Claire County, an LST, is in Long Beach (Calif.) Naval Base for routine refitting. Its captain, Dennis O'Keefe, fishing over the side, lands a bra. Meanwhile, at the Fox Geronimo, a local movie house, the sailors and their girls are necking as the on-screen Indians bite the dust. Off-screen, Buddy Hackett, a Chickasaw Indian brave in the U.S. Navy, watching the film, believes the Indians should be winning. He goes beserk, brandishes his tomahawk. Pat Boone, a lieutenant and Warren Berlinger, an ensign, in answer to an SOS, arrive at the theatre as the patrons flee, while Hackett slashes the seat upholstery, chases the projectionist and usherettes. Boone, who speaks a bit of Chickasaw, assures the manager, Chet Stratton, the oil-rich Hackett can pay for the damage. While chasing Hackett, the sailors mistakenly wrestle to the floor pretty Barbara Eden, who like Hackett, also wears a feather. Barbara's a reporter from the Phoenix (Ariz.) Independent. Later, Hackett pays off \$12,654 as a mean admiral, Gale Gordon, looks on. Barbara has Christmas dinner aboard ship with Boone, the officer in charge. He thinks its love at first sight. The boat is ordered out for sea trials lasting three months. Hackett has a pet turkey aboard, having used his influence with the Government to keep the bird, which takes a liking to O'Keefe. In the Aleutians, a lonely pelican is found as a companion for the turkey. Boone is set to marry Barbara, but the admiral decides to inspect the ship on its return. In fact, arriving two days early, the admiral finds scores of things wrong with the LST. But Barbara, who has sneaked aboard, reminds him that her "uncle", the publisher of her paper is chairman of the naval appropriations committee. The admiral wilts. Boone whispers love to Barbara up in the wheel house as the ship's p.a. system, accidentally turned on, lets the crew hear every murmur of the two young people in love. Next, a "pelikey" is born.

Produced by Oscar Brodney and directed by Norman Taurog from Jay Sommers' screenplay, adapted from Donald R. Morris' novel, "Warm Bodies."

Family.

"Love and the Frenchwoman"
("La Francaise et L'Amour")

**Dany Robin, Francois Perier, Martine Carol,
 Annie Girardot, Paul Meurisse,
 Jean-Paul Belmondo**

(Kingsley Int'l, current; time, 139 min.)

Very good. Loosely held together by an English narration and a series of clever animations are seven vignettes covering romantic steps of womanhood. A different, established French director staged each segment of the black-and-white lengthy, English subtitled feature, which boasts some good art theatre star names, notably Martine Carol. Dany Robin and Jean-Paul Belmondo — the last named currently creating quite a stir among U.S. art fans through his work in "Breathless." The directors most important to class patrons are Rene Clair, Christian-Jacque and Henri Verneuil. Although the quality is somewhat uneven, the episodes contain enough humor, suspense, satire, pathos — and romance — to please most viewers. Best of the batch: "Adultery" with Belmondo and Miss Robin; "Women Alone," with Martine Carol; and "Divorce," which has Annie Girardot and Francois Perier the victims of "helpful" interference. A claim that the film is based on a survey conducted by the French Institute of Public Opinion is just window dressing. Some statistics are used to wrap up the omnibus, which is done in good taste:—

The film comprises seven tales: "Childhood," presents a little girl who begins to become inquisitive about the facts of life. Her parents, after consulting a teacher, a street-walker and other neighbors, embarrassedly explain to the child that babies come in cabbages. The little child becomes very upset when a passing vegetable truck drops a "baby." "Adolescence" describes the rebellion of an adolescent girl, Annie Sinigalia, which begins with a forbidden romance. Her parents struggle to find the right way to behave as the gulf widens between their daughter and themselves. "Virginity" concerns Valerie Lagrange, a beautiful young girl who is under pressure from her fiancé, Pierre Michael, to engage in premarital relations. When they finally take a hotel room, it is Pierre who proves reluctant. "Marriage" has Marie-Jose Nat and Claude Rich, young newlyweds start off on their honeymoon in a railroad compartment. A moustached traveler, Yves Robert, and a girl with a cigarette, Liliane Patrick, arouse jealousy in the young couple. In "Adultery," husband Paul Meurisse, a film producer allows his pretty, blond wife, Dany Robin, to become involved with an insincere young man, Jean-Paul Belmondo. Dany sees Belmondo in his true light when her husband, who invites the man to his house, asks Belmondo his intentions. The young man flees. Meurisse, meanwhile, continues to cheat on his wife. In "Divorce," Annie Girardot and Francois Perier wants to remain friends when they separate. But mother-in-law and their respective lawyers lead them to hate each other. In the last segment, "Women Alone," a con man, Robert Lamoureux, tries to take money from three spinster roommates. He falls genuinely in love for the first time with one of them, Martine Carol; is brought to justice by another.

A Metzger and Woog Production. "Childhood"

was directed by Henri Decoin from Felicien Marceau's screenplay. "Adolescence" was directed by Jean Delannoy from a screenplay by Louise de Vilmorin and Jacques Robert. "Virginity" was directed by Michel Boisrond from a screenplay by Annette Wademant. Rene Clair directed "Marriage" from his own script. "Adultery" was directed by Henri Verneuil from a screenplay by Franct Roche and Michel Audiard. Christian-Jacque directed "Divorce" from Charles Spaak's screenplay. "Women Alone" was directed by Jean-Paul Le Chanois from a story by Marcel Ayme. Jean-Paul Le Chanois did the screen adaptation.

Adult fare.

**"Shadows" with Hugh Hurd, Lelia Goldoni,
 Ben Carruthers and Anthony Ray**

(Lion Int'l, April ; time, 87 min.)

Good. Here's an extremely unusual art theatre attraction. First, it is an American film that had to go abroad to get distribution and critical recognition. (Venice Film Critics Award, 1960; John Georges Auriol Award, France, 1960). Next — and this explains the reluctance of the U.S. film trade to embrace initially this baby-budgeted opus—it was shot without a prepared script. That's right. The players in this black-and-white drama revolving about three young Negroes in Manhattan (two of whom are very light-skinned) had no professionally penned lines to learn. Instead, before each sequence, their immediate problems were outlined by director John Cassavetes. When the 16mm. cameras rolled, each player had to ad lib his part. The patron must be made aware of this to appreciate the film. Otherwise, its crudeness technically, its poor continuity, the groping for things to say by its actors — will all be viewed differently. There is humor, pathos, romance, suspense, a back-alley brawl. The on-location backgrounds of Times Square, Greenwich Village, subways, cafeterias, bus terminals, add a great deal to the degree of realism. Hugh Hurd is outstanding as the Negro singer. Anthony Ray gives a strong enunciation of the white boy who seduced Hurd's light-skinned sister, unaware of her race. Lelia Goldoni does very well as the sister fighting to find herself in a white-colored social arena. The musical background is highly effective:—

The "story" revolves about a Negro family living in Manhattan today — not far from the bright lights of Broadway. There is an older brother, Hugh Hurd; his younger brother, Ben Carruthers; their sister, Lelia Goldoni. While Hurd's skin is dark brown, the two younger members of the family are light enough to pass for white. Hurd is a nightclub singer on the decline. His manager, Rupert Crosse, persuades him to take a third-rate job introducing a "girlie" show. Hurd's misgivings are confirmed when, at his first appearance, his act is humilatingly cut by the entry of the girls. Lelia's moves in "bohemian" circles — searching for her true identity — hiding her insecurity behind an assumed boldness and independence. At a literary party she meets Anthony Ray, a weak, handsome young white man who sees himself as a budding Don Juan. He makes love to her. For Lelia, seduction is an almost complete disaster: she is

(Continued on Next Page)

"Shadows"

(Continued from Page 55)

shocked and horrified. Ray's response is guilt and humiliation. With feelings for her stronger than he imagined, he takes her home. At her flat, he meets Hurd, realizes for the first time that Lelia is colored. He recoils with shock. Hugh, seeing his sister has been hurt, throws Ray out. Desperately, Ray tries again to contact Lelia. Carruthers promises to pass on Ray's apology. By this time Lelia has met a young colored man with whom she goes to a dance — only after he has patiently submitted to a lengthy barrage of insults through which she re-asserts herself. Meanwhile, Hurd has fallen out with his manager — who is also his closest friend. After a violent row, friendship wins, and Hurd accepts a one-week Chicago job. Carruthers is the problem child of the family. He wants to become a jazz trumpeter, but spends most of his time aimlessly roaming New York with his two white friends, Dennis Sallas and Tom Allen. They pick up girls in cheap bars; provoke fights. For Carruthers, life is complicated by the hidden fact of his time aimlessly roaming New York with his stigmatized, the rootless youths decide they have had their fill of aimless drift. It is easier for the white lads. For before Carruthers can find his place in life, he must first find his own identity.

Maurice McEndree was producer; Seymour Cassel, associate producer. John Cassavetes directed. Adults.

FEWER LOS ANGELES FOUR-WALLS; GROSSES HIGHER, SURVEY FINDS

A 10-year drop in the number of standard theatres in the Los Angeles area was offset by a substantial increase in the average annual volume of business of the surviving theatres, a survey instituted by the Citizens National Bank of that city reveals.

The study covers the 1948-1958 period. Indoor theatres in the area dropped from 392 in 1948 to 307 in 1958. In the same period, the annual volume of business per theatre rose from \$138,400 to \$153,000 for a gain of 10.8 per cent.

We can assume that the 10.8 per cent jump in the annual business volume recorded by the average theatre only reflects an increase of admission prices during the surveyed period.

Not indicated are higher film and operational costs. The average theatre surveyed undoubtedly suffered a drop in yearly attendance during the 1948-1958 period.

Monthly "Blockbuster" From AIP

American International Pictures President James H. Nicholson, highlighting his firm's seventh anniversary, announced a release policy of "one motion picture blockbuster a month," with accompanying "blockbuster advertising and exploitation campaign budgets totalling approximately \$7.5 million."

New Michigan Allied Meet Date

Allied Theatres of Michigan's 42nd Annual Convention at the Sheraton-Cadillac Hotel in Detroit has been moved up from the previously announced dates of October 11 and 12 to Monday and Tuesday, September 25 and 26, 1961. William Wetsman is convention chairman.

DAYTIME USES OF DRIVE-INS SUGGESTED BY A READER

A. J. Davis of the Fried Theatre Management Company, of Philadelphia, is one of our readers having responded to our recent request for suggestions of daytime uses of drive-in theatres.

Mr. Davis writes:

"Since all drive-ins are situated in suburban and farming areas, might it not be a good idea for these exhibitors to communicate with the various farms to use part of the parking area for the sale of farm products, developing a so-called farmers' market. Farm equipment could be placed on view and many other items, too numerous to mention, could be exhibited in these areas.

"With summer coming on, I would imagine that this potential would be of great interest to the people of the adjacent communities and, of course, everything would of necessity have to be cleared away by 7 o'clock, which would give the exhibitors time to clean up the debris.

"I should also like to suggest that automobile dealers have a display every Saturday and perhaps in this manner could hustle up the sale of automobiles, motorcycles, etc."

Mr. Davis' ideas are certainly worthy of consideration. From time to time, as space permits, we will print further suggestions by our readers on this topic. Subscribers are urged to continue to submit them, so we can pass them on.

FEDERAL RESERVE COMMISSION MAY REVIEW PARA. RULING

The anti-trust judgments in the U.S. vs. Paramount et al. cases are believed to be among those which Attorney General Robert Kennedy has requested the Federal Trade Commission to investigate.

Paul Rand Dixon, new FTC chairman, welcoming a new period of cooperation between the Department of Justice and his agency, revealed that the FTC has been asked to investigate "the manner in which the judgments in some 56 cases have been carried out."

The Paramount case is believed to be included, since Attorney General Kennedy declared that those to be reviewed were "the major ones in the anti-trust area since 1940."

Jones Named Okla. Group Pres.

Johnny Jones, formerly vice president of United Theatre Owners of Oklahoma, has been named president of the exhibitor group. Other officers elected include George Stovall, vice-president for western Oklahoma; Jep Holman, vice-president, central Oklahoma; Charles Proctor, vice-president, eastern Oklahoma; H. E. Cox, secretary; C. F. Motley, treasurer; and Sam Brunk, executive secretary.

Wage Bill Exempts Theatres

In Washington, D. C., the House passed a minimum wage bill backed by a conservative coalition of Republicans and Democrats. Sponsored by Representative Ayres (R., Ohio), the bill specifically exempts motion picture theatres.

It is expected that the Senate will pass a more liberal measure in the near future.

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NAT'L ALLIED'S BOARD MEETING

The directorate of Allied States Association of Motion Picture Exhibitors, meeting in New York this week, took action on the following:

CLASSIFICATION. The board backed President Marshall Fine's recently announced views against motion picture classification on either a voluntary or mandatory basis. (See front page story in last week's HARRISON'S REPORTS). The board urged self-regulation — guided by good taste — by production, exhibition and parents. The directors will ask all members of Allied to give full support of the Production Code and play only films carrying a Code Seal.

PAY-TV. Full support of the efforts of the American Congress of Exhibitors against toll television was voted by the board which named a committee, to be headed by Wilbur Snaper, to render any possible aid to ACE in its fight against pay-TV. The directorate pledged that Allied would exert every effort to help finance the battle. Also named to the committee were Adolph Goldberg of Michigan, Sig Goldberg of Wisconsin, and Jack Armstrong of Ohio.

UNFAIR 16MM. COMPETITION. National Allied's new Committee on Industry Relations, chaired by Mr. Snaper, will undertake to aid exhibitors encountering unfair 16mm. competition. Allied has moved on this problem following a decision by ACE not to take up the matter, it is understood. Allied States executive director, Milton H. London, told the trade press that initial investigations have discovered unfair 16mm. competition to be a serious problem in every area of the U. S. Many recent pictures, not available to exhibitors are being shown in clubs, schools, union halls, churches and other non-theatrical situations. Mr. London said that the problem could be worked out quietly in cooperation with distribution. Exhibitors throughout the nation were urged to send handbills, ads, and other proof of unfair 16mm. competition to National Allied.

COMPO. Praising the Council of Motion Picture Organizations for its work — especially its cooperation with Allied's regional units in the employment of the Marcus plan — the National Allied board will urge those Allied members not yet contributing to COMPO to aid the Council financially. The Allied units will supervise payments.

ACE. Following a report by Irving Dollinger on ACE's activities, the Allied directorate agreed to stand ready to pay its fair share to finance the Congress a such time that ACE will request funds.

ROADSHOWS. The board passed a resolution urging that the distributors of such outstanding films

as "Ben-Hur," "Spartacus," "The Alamo," "Exodus" and releases of a similar calibre, make these attractions available to all theatres as expeditiously as possible, and on realistic playing time and rental terms.

It is good to see the new Allied administration opposing pay-TV and initiating a national survey of unfair 16mm. competition.

Regarding classification, we believe that until the exhibitor can get producers to make more pictures in better taste, including more pictures suitable for children — it is wisest for him — especially the small-town theatre man — to give a true story about his attractions to the public. If this means labeling his product according to age groups — as many theatres are doing now — he should do so.

Waiting for an aroused public to demand film classification can be dangerous.

Turning to roadshows, we are sorry that the Allied board didn't condemn a practice which sees the film companies asking patrons to travel far from their neighborhood theatres and pay high prices to see a motion picture at a preferred theatre — while the subsequent-run exhibitor experiences a product shortage.

UNIVERSAL'S CONCESSION CLAUSE

Universal Pictures, to date, has not altered its recently changed contract which, in effect, now asks the exhibitor of a percentage picture to pay to the distributor a percentage of the theatre's concession receipts.

Despite what a trade paper called "assurance" by H. H. Martin, the distributor's general sales manager, that it was not the intention of his company to include concession receipts in the gross take for the purposes of determining rental on percentage pictures, exhibitors' attorneys are still advising theatre-men to type or stamp on the Schedule of the new "U" contract, before it is signed, a specific agreement that the percentage rental agreements apply only to box-office receipts.

In answer to a written request by Albert M. Pickus, TOA president, to clarify the questioned clause, Mr. Martin wrote that:

"The language from our contract which you question was not intended and does not seek to compel the payment of a percentage of monies which an exhibitor collects from the sale of merchandise sold at concession so long as there isn't an attempt to deprive us of the agreed-upon film rental of a percentage of the gross receipts by concealing the admission price in one way or another."

(Continued on Back Page)

"Saturday Night and Sunday Morning"**Albert Finney, Shirley Anne Field,
Rachel Roberts***(Continental, April; time, 90 min.)*

Excellent. Britain's cinematic blockbuster should fare as well this side of the Atlantic. This is the picture, adapted by Allan Sillitoe from his prize-winning novel about a hard-working, high-living young Nottingham lathe operator who has an affair with a meek co-worker's wife, gets her pregnant, is beaten up by her brother-in-law and his friend, and finally starts to settle down with a pretty young marriage-minded girl. This black-and-white import — some of its dialect is impossible to understand — has everything — humor, raw sex, suspense, a brawl, politics, pathos. But best of all it has Albert Finney, the new British stage-screen sensation, who makes the rebellious young worker totally convincing. His toughness, good looks and talent should make Finney a big favorite in the U. S. Rachel Roberts is wonderfully believable as the cheating wife. Shirley Anne Field, who scored in "The Entertainer" renders a realistic portrayal of the girl who finally will lead Finney to the altar. Czech-born Karel Reisz has done a masterful job in directing his first feature film. His documentary background is evident throughout. After it makes a giant name for itself in the art theatres, "Saturday Night" should follow the "Room at the Top" distribution pattern throughout the country:—

Tough, good-looking, 22-year-old Albert Finney works at a lathe in a Nottingham factory for \$39.20 weekly. The cynical, fast-living young Englishman maintains a chummy, hail-fellow-well-met relationship with Bryan Pringle, a toolsetter in the factory, while having an affair with Pringle's wife, Rachel Roberts. Finney, although living with his parents, has little to do with them. They've never recovered from the emptiness of the depression of the 1930's. His father spends every free minute watching TV. A go-it-aloner, young Finney believes that laws are made "to be broken by blokes like me." On Saturday night, he wins a drinking duel with a seaman, then moves into Pringle's home with Rachel for the night. Pringle has gone to the seashore to bring back his son from a vacation. After breakfast, Finney coolly leaves his co-worker's home and wife — just as the man returns. Next, at a pub, Finney meets attractive Shirley Anne Field. Finney's cousin, Norman Rosington warns him to stop seeing Rachel, and that Shirley will want an engagement kiss with the first kiss. Finney swears he won't marry till he's good and ready. He starts dating Shirley. Rachel tells him she is pregnant with his child. Finney takes her to Hylda Baker, his aunt, but her suggestions on how to "fix" things do not work and Finney promises Rachel money for an abortion. When Rachel sees Finney with Shirley at the local fair ground, she tells him she's decided to have the baby and face the consequences. Suspicious, Pringle has his big soldier-brother and a buddy, equally large, waylay Finney and give him a terrible beating. His injuries keep him home a week. Shirley finally visits him. He returns to his job. Later, out in the fields with Shirley, he indicates he will marry her, but he warns her he will never stop throwing rocks against the hard, unyielding walls of society.

A Woodfall Film. Harry Saltzman was executive producer; Tony Richardson, producer. Karel Reisz

directed from Alan Sillitoe's screenplay adapted from his novel. Adult.

"The Amazing Transparent Man"**Marguerite Chapman and Douglas Kennedy**
(American Int'l, current; time, 60 min.)

Fair. A modest-budgeted science-fiction crime adventure concerning a foreign agent in the U. S. who helps an ace safecracker escape from prison; makes him invisible with a special ray; orders him to steal radio-active materials from the Government. Grim, fairly suspenseful, the black-and-white feature lacks helpful star names, good acting and dialogue. Douglas Kennedy is competent as the criminal. James Griffith makes a fine dedicated spy. Marguerite Chapman can do little with her role of the espionage agent's mistress. The special effects, allowing a bank robber to be alternately visible and invisible, and the intriguing title, are the chief sales points of the programmer which is a mid-week lower slot attraction for undemanding patrons:—

Douglas Kennedy, notorious safecracker and hood, is aided in an escape from prison and joins Marguerite Chapman, who is waiting nearby in a getaway car. Kennedy, never having seen this hard woman before, is suspicious, but has no alternative but to go with her, although he doesn't know who arranged his break. They finally arrive at a secluded Texas ranch, where they are greeted by James Griffith, a master spy who tells Kennedy he has been freed to help steal fissionable materials for the experiments of Ivan Triesault, a refugee scientist held by Griffith. Griffith threatens to turn Kennedy in for the reward—dead, if he doesn't go along with his plans. Also held in Griffith's power is Red Morgan, the ranch's owner, who act as watchman. In the lab, Kennedy learns that Triesault has developed a ray that will make a man invisible. Kennedy sees it as a great implement for committing robberies, while Griffith envisions invisible armies. Subjected to the ray, Kennedy enters a high security area, walks away with radio-active materials. He is convinced he can rob a bank in the same way. Triesault tests upon him one of the stolen materials — the new X-13, fearful of the effects. Triesault's teen-aged daughter is being held by Griffith as a hostage. Triesault soon finds that the excessive radiation poisoning will soon prove fatal to Kennedy. Kennedy next double-crosses Griffith, robs a bank. However, the unpredictable X-13 causes him to materialize and be recognized in the middle of the robbery. Kennedy flees with Marguerite. Near the ranch, Kennedy realizes his danger; splits the money with Marguerite, who having fallen in love with him, wants him to take her to Mexico, where they can start life afresh. Invisible again, Kennedy visits Triesault. Marguerite follows. Kennedy locks Griffith in a closet, tells Triesault he must help him. The doctor agrees only on condition that he help his daughter escape. As they are leaving, Morgan tries to stop them but is told that Griffith can't get his son out of an Iron Curtain prison — his son has been dead for years. Morgan agrees to leave with them. The scientist tells Kennedy he is to die; that he only has days left. Kennedy agrees to kill Griffith, who meanwhile has broken out of the closet. He shoots Marguerite. Kennedy and Griffith start to scuffle, but a turned on ray strikes the X-13 causing a nuclear explosion. The house is destroyed, and the surround-

ing area is made radio-active. Triesault is not sure he'll experiment again.

John Miller and Robert L. Madden were executive producers. Produced by Lester D. Guthrie and directed by Edgar G. Ulmer from Jack Lewis' original screenplay. Unobjectionable for all.

**"Blast of Silence" with Allen Baron,
Molly McCarthy and Larry Tucker**

(Universal-Int'l, no release date; time, 77 min.)

Fair. An extremely low-budgeted, crime melodrama about a professional assassin hired by a New York syndicate to rub out one of its erring leaders. With no star names, and only two professional players — neither of whom show talent — and a weak script, the black-and-white picture is made worthwhile by its unusual closeup of how a hired gun ticks; a fine performance as the triggerman by an amateur, Allen Baron — who also wrote and directed the film; and top-notch photography, much of which was done with a hidden camera in New York's streets. The effectiveness of a tough-sounding narrator, probing the psyche of the lonely gunman, is lessened considerably by over-spelling much which could be shown through the character's actions. Outstanding is songwriter's agent Larry Tucker's characterization of a repulsive hoodlum. Molly McCarthy fails to be convincing in her role of the sister of a former friend of Baron's. Because of its neo-realism of the "Shadows" variety, the production might squeak into art spots, but is better suited as a supporting feature in regular situations:—

Professional gunman Allen Baron is brought to New York from Cleveland by a crime syndicate to rub out a local racketeer, Peter Clune, who has become "too big for his britches." Baron is met on the Staten Island Ferry, given instructions and part of his fee. He soon traces Clune's movements, from his life of respectability in the suburbs to his business in Negro Harlem which involves the numbers racket, narcotics, etc. Baron discovers that Clune has a mistress, whom he meets at an apartment he rents. To get a gun with a silencer, Baron goes to Larry Tucker, a huge, repelling go-between who keeps pet rats in his cluttered room in Greenwich Village. Baron is to get the weapon for \$300. Baron develops towards Clune the hatred necessary to do his job well. He decides to ambush his quarry in his mistress' apartment. Raised in an orphanage, and without family or friends, Baron experiences a terrible loneliness. An old acquaintance of his youth, Danny Meehan, spies Baron having dinner alone on Christmas Eve. The gunman reluctantly agrees to go home with his old pal to meet his sister, Molly McCarthy. He attends their party, accepts a Christmas Day dinner invitation at her apartment from Molly. Mistaking her overtures of friendship for affection, he is driven from her rooms when he tries to kiss and maul her. Next, Tucker sees that Baron is tracking Clune; tries to get more money for the gun. Baron strangles Tucker at the big man's apartment. Getting worried, Baron calls his contact, asks to get out of the deal, but he is ordered to go ahead, and told that his balking will be made known to the syndicate boss. Distressed, he goes to Molly's apartment, only to find a strange man shaving there. Baron finally ambushes Clune in his mistress' flat; calls his contact to report

results and collect his money. Baron is lured to a beach area where he is killed by syndicate guns.

An Alfred Crown-Dan Enright Production, produced by Merrill Brody and directed by Allen Baron from his own screenplay. Adults.

**"Hippodrome" with Gerhard Riedmann,
Margit Nunke**

(Continental, March; time, 96 min.)

Good. The circus, its people and their problems are interestingly depicted in this German-made feature, well dubbed into English and skillfully photographed in Eastman Color. The drama revolves about shapely, pretty Margit Nunke, who dances in a tiger act and stands as a live target-stripper in a shooting routine. Romances is provided by her being sought after by handsome Gerhard Riedmann, a tiger trainer, and Willy Birgel, headliner of a sharpshooting rifle act. Suspense is present via tigers and Miss Nunke's fear of Birgel, who turns out to be a killer. The atmosphere and exciting routines of the Big Top are well executed, with a few of the thrilling acts — seen both backstage and in front of the audience — adding considerably to the gripping story. The acting, direction and production are competent. Editing could be tighter. The import can play either as part of the show in regulation houses or on a solo basis in the art and specialty spots:—

Margit Nunke, a dancer, whose family was famous in flying trapeze circles, comes looking for a job with the circus of Gustav Knuth. While waiting for his decision, she meets tiger-tamer Gerhard Riedmann, who seduces her and then leaves both the circus and her. She gets a job dancing in the cage of tigers who are handled by another trainer, Charley Baumann. One day the animals turn on him mauling him and wounding Nunke slightly with her life being saved by sharpshooter Willy Birgel. When she recovers, she agrees to become part of Birgel's act, dancing before his blazing guns as he shoots off jewelry and finally her clothes in a strip act. A rumor circulates that Birgel's shooting of a former partner was not accidental but took place because she wanted to leave him and return to her husband. Riedmann rejoins the circus to try and revive the tiger act. He brings along with him clown Walter Giller, who has taken to liquor since the death of his wife, shot by Birgel. Accompanying Giller is his young son, whom he teaches some of his clown routines. Nunke and Riedmann find that they are in love and he tries to break her contract with Birgel. The latter refuses to let her go and orders his African native assistant to stir up the tigers so that Riedmann can't perform with them. When Nunke refuses to marry Birgel, she is fearful that another "accident" might take care of her. When Birgel is discovered as the man behind the tiger disturbances and the slayer of Giller's wife, he commits suicide with his own gun. The show opens smoothly for an American booker with the tiger act and Hiller and his young son performing wonderfully with the result that the show is dated for an American tour. Nunke and Reidman will face life together.

A Sascha-Lux Film, produced and directed by Arthur Maria Rabenalt from the screenplay by Kurt Nachmann and H. F. Koellner, based on the novel "Men Should Not Be This Way" by Heinrich Seiler.

Adults.

UNIVERSAL'S CONCESSION CLAUSE

(Continued From Front Page)

Mr. Martin went on to say that the new clause was inserted in the contract because of "the increased flagrant tampering with film rentals in certain areas of the country through the improper use of charges for facilities and services such as heaters in drive-ins, etc., and other gimmicks."

The Universal sales head said that "the definition of gross receipts was redrafted" at his request "so to remove any possible doubt as to what was intended by the language which had appeared in our contract in the past."

HARRISON'S REPORTS can easily understand why National Allied finds it cannot accept Mr. Martin's letter in lieu of a contract change. Despite the Universal executive's "assurances," (one trade paper sub-headlined: "All Doubts Set at Rest") no exhibitor — no matter how much he respects Mr. Martin — can afford to sign the new contract, thinking that Mr. Martin's letter to Mr. Pickus will win his theatre's case should a court action arise.

We are deeply concerned when the contract change was brought to our attention by National Allied. We are even more deeply concerned after reading Mr. Martin's explanations. He does not deny that concessions receipts will be considered in a situation where there is "an attempt to deprive us of the agreed-upon film rental of a percentage of the gross receipts by concealing the admission price in one way or another."

This clause is a "heads I win, tails you lose" deal for Universal. If the film company judges that an exhibitor is "concealing the admission price in one way or another," it can invoke this clause and legally include the concession receipts in its calculations.

A fair-dealing exhibitor cannot be sure that the company will at some future date use this clause to obtain more money, rather than because of Mr. Martin's stated reasons.

It is hoped that Universal can find another means of treating exhibitors believed to be concealing admission prices.

CENSOR SUIT SEEKS DAMAGES

Continental Film Distributing Inc., in what is believed to be the initial legal action on censorship in which damages are asked, has filed suit in a Georgia state court at Atlanta, questioning the constitutionality of that city's censorship ordinance and asking \$20,000 compensatory damages.

According to Heyman, Abrams & Young, the distributor's attorneys, Continental claims damages on the grounds that it suffered loss because the censor refused to approve "Room at the Top."

The suit also claims that the film is not obscene; that the censor ordinance violates the free speech provisions of both the Federal and Georgia constitutions; and that the ordinance through its vagueness violates the due process of law provisions of both constitutions.

The suit requests a preliminary injunction restraining the censor from banning the British picture.

Except for the \$20,000 damages sought — a singular action — the suit by Continental is the same as the recent Lopert Films suit filed in the same court which attacked Atlanta's censorship.

COLUMBIA TO ALTER CONTRACT

Columbia Pictures, following a request by Allied States, has informed the theatre organization that it will modify its recent change in exhibitor contracts.

As it now stands, a third paragraph added to the seventh section, titled Damages, provides that should Columbia start a legal action against the exhibitor because of a breach of the agreement, the exhibitor must pay all expenses involved, including attorney fees.

The modification will be in the last phrase which will then read "including reasonable attorney fees." The clause will then be similar to the one in Allied Artists' license agreement.

Columbia and Allied Artists are believed to be the only distributors having the "attorney fee" clause in their contracts, the latter company having had the provision for many years.

ILLINOIS ALLIED NAMES MEYERS

Samuel Meyers has been elected president of Allied Theatre Owners of Illinois. Other officers named include Jack Clark, vice-president; Mayer Stern, second vice-president; Richard Balaban, third vice-president; Howard Lubliner, secretary; and Ronald Kuhlman, treasurer.

The newly elected members of the board are Bill Charuhas, Sylvan Goldsinger, Carl Goodman, Donald Knapp, Howard Lambert, Robert Langdon, Milton Levy, Harry Nepo, George Nicolopoulos, Nate Flott, and Bruce Rinz.

Maryland Allied Election

The Allied Motion Picture Theatre Owners of Maryland, at a regular meeting of its directorate on April 5, re-elected Meyer Leventhal as president; H. Vernon Nolte as vice-president, and J. Stanley Baker as treasurer.

Re-elected to the board of directors were C. Elmer Nolte, Jr., Leon Back, Jacob Levin, Louis Gaertner, Walter Gettinger, Edward Perotka, Harry Bondurant and J. Robert Gruver.

Vitalite to Handle Valiant Product

Vitalite Film Corp., headquartered at 575 Lexington Avenue here, will hereafter act as distributor for the product of Valiant Films Corp., and will take over Valiant's key city branches. This was announced by Sig Shore, Vitalite president, and Fred J. Schwartz, Valiant president.

Named to Nat'l Allied Committees

C. Elmer Nolte, Jr., of Baltimore, was named this week to National Allied's COMPO Executive Committee, replacing James L. Whittle, resigned.

Jack Clark of Chicago was appointed to Allied's Committee on Industry relations.

National Allied Convention Set

The board of directors of National Allied has set December 4-7 as the date of the organization's annual convention. The place: The Eden Roc Hotel in Miami Beach.

Next Allied Directorate Meet

National Allied's next board meeting will be held in Detroit some time during July or August, it was announced.

HARRISON'S REPORTS

Vol. XLIII

NEW YORK, N. Y., SATURDAY, APRIL 15, 1961

No. 15

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General della Rovere—Continental (149 min.)	2
Goddess of Love, The—20th Century-Fox (68 min.)	10
Gold of the Seven Saints—Warner Bros (88 min.)	23
Go Naked in the World—M-G-M (103 min.)	10
Gorgo—M-G-M (78 min.)	15
Heroes Die Young—Allied Artists (76 min.)	16
Home Is the Hero—Show Corp. (83 min.)	26
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La Francaise et L'Amour—Kingsley Int'l (139 min.)	55
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Long Rope, The—20th Century-Fox (61 min.)	23
Love and the Frenchwoman—Kingsley Int'l (139 min.)	55
Millionairess, The—20th Century-Fox (61 min.)	23
Misfits, The—20th Century-Fox (124 min.)	18
Ole Rex—Universal Int'l (40 min.)	43
One-Eyed Jacks—Paramount (141 min.)	50
One Hundred and One Dalmations—Buena Vista (80 min.)	11
Operation Bottleneck—United Artists (78 min.)	42
Operation Eichmann—Allied Artists (92 min.)	47
Parrish—Warner Bros. (137 min.)	38
Passport to China—Columbia (75 min.)	38
Police Dog Story, The—United Artists (62 min.)	40
Portrait of a Mobster—Warner Bros. (108 min.)	46
Posse From Hell—Universal-Int'l (89 min.)	44
Raisin in the Sun, A—Columbia (128 min.)	52
Rue de Paris—Lopert (90 min.)	2
Sanctuary—20th Century-Fox (90 min.)	30
Secret Partner, The—M-G-M (91 min.)	42
Secret Ways, The—Universal Int'l (132 min.)	47
Serengeti Shall Not Die—Allied Artists (84 min.)	27
Shadows—Lion Int'l (87 min.)	55
Sins of Rachel Cade, The—Warner Bros. (123 min.)	34
Sniper's Ridge—20th Century-Fox (61 min.)	19
Spessart Inn, The—Casino (99 min.)	34
Sword of Sherwood Forest—Columbia (80 min.)	7
Terror of the Tongs—Columbia (80 min.)	51
Tess of the Storm Country—20th-Fox (84 min.)	22
Tomboy and the Champ—Universal (92 min.)	15
Trapp Family, The—20th-Fox (106 min.)	35
Two-Way Stretch—Show Corp. (87 min.)	24
Underworld, U.S.A.—Columbia (99 min.)	30
Watch Your Stern—Magna (88 min.)	50
White Warrior, The—Warner Bros. (88 min.)	19
Wings of Chance—Univ.-Int'l (76 min.)	36
Young One, The—Valiant (96 min.)	7

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

6015 The Unfaithfuls—Lollobrigida-Britt-Cressoy	Dec.
6016 Herod the Great—Purdum-Lopez (Color-Scope)	Dec.
6017 Dondi—Janssen-Page	Apr.
Look in Any Window—Anka-Roman	Jan.
Operation Eichmann—Klemperer	Apr.
Time Bomb—Jurgens-Demongeot	May
Angel Bay—Hamilton-McCambridge	May
David and Goliath—Welles-Payer (C-Scope-Color)	May
Big Bankroll, The—Janssen-Rooney	June
Brainwashed—Jurgens-Bloom	June

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

503 Circus of Horrors—Diffing-Remberg (Color)	May
504 Why Must I Die—Moore-Paget	June
505 Beyond the Time Barrier—Clarke-Tompkins	July
506 Amazing Transparent Man—Chapman-Kennedy	Aug.
508 Journey to the Lost City—Paget-Christian (Color)	Oct.
509 Goliath and the Dragon—Forest-Crawford (Color-Scope)	Dec.
Konga—Gough-Johns (Color-Spectamation)	Feb.
Beware of Children—Phillips-McEwan	Apr.
Jekyll's Inferno—Massie-Adams (Color)	May
Operation Camel—Renard-Hagen	May
Master of the World—Price-Bronson (Color)	June

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Pollyanna—Wyman-Egan-Malden-Olson-Mills-Corcoran (Tech.)	July
Jungle Cat—True-Life Adventure (Tech.)	Oct.
Swiss Family Robinson—Mills-McGuire-MacArthur (Tech.-Panavision)	Dec.
101 Dalmations—All Cartoon Feature (Technicolor)	April
Absent-Minded, Professor, The—MacMurray-Olson	Apr.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

504 Nights of Lucretia Borgia, The—Lee-Sernas-Mercier (Scope-Color)	Aug.
450 My Dog, Buddy—London (Dog Star of "The Littlest Hobo")	Aug.
505 Enemy General, The—Johnson-Aumont-Carrel	Sept.
506 All the Young Men—Ladd-Poitier-Darren-Corbett-Sahl	Sept.
507 Fast and Sexy—Lollobrigida-Robertson-De Sica (Tech.-Techirama)	Sept.
508 As the Sea Rages—Schell-Robertson-Mitchell	Sept.
509 Wild One, The—Brando-Murphy-Keith (Reis.)	Sept.
510 On the Waterfront—Brando-Malden-Cobb-Steiger-Eva Marie Saint (Reissue)	Sept.
511 Song Without End—Bogarde-Page-Morison-Capucine (C-Scope-Color)	Oct.
512—I Aim at the Stars—Jurgens-Shaw-Scala-Lom	Oct.
513 Let No Man Write My Epitaph—Ives-Winters-Darren-Seberg-Montalban-Fitzgerald	Nov.
514 Surprise Package—Brynnner-Gaynor-Coward	Nov.
515 I'm All Right, Jack—Sellers-Carmichael-Terry-Thomas	Oct.
516 Hell Is a City—Baker-John Crawford-Pleasence (Scope)	Nov.
517 3 Worlds of Gulliver, The—Mathews-Morrow-Thorburn (Superdynamation Color)	Dec.
518 Please Turn Over—Ray-Kent-Phillips	Dec.
519 Jazz Boat—Newley-Aubrey-Winters-Ted Heath (C-Scope)	Dec.

Wackiest Ship in the Army, The
 Lemmon-Nelson (C-Scope-Color)Jan.
 Sword of Sherwood Forest—
 Greene-Cushing (Scope)Jan.
 Hand in Hand—
 Gregson-Throndike-Currie-Parry-NeedsJan.
 Pepe—Cantinflas—
 Dailey-Jones Guest Stars (C-Scope-Color) ..Special
 Angel Baby—Hamilton-McCambridge-Blondell...Feb.
 Underworld, U.S.A.—Robertson-Kay-DornFeb.
 Visa to Canton—Basehart-Seyler-Gastoni (Color) Feb.
 Cry For Happy—Ford-O'Connor—
 Taka-Shigeta-Umeki (C-Scope-Color)Mar.
 Born Yesterday—
 Holliday-Holden-B. Crawford (reissue)Mar.
 Solid Gold Cadillac, The—
 Holliday-P. Douglas (reissue)Mar.
 Underworld, U.S.A.—Robertson-Kay-DornMarch
 Passport to China—
 Basehart-Seyler-Gastoni (Color)Feb.
 Terror of the Tongs—Toone-LeeMar.
 Five Golden Hours—Charisse-Kovacs-Sanders ..Mar.
 Raisin in the Sun, A—Poitier-McNeilApr.
 Stop Me Before I Kill—Dauphin-CilentoApr.
 Mad Dog Coll—Chandler-DoubledayMay
 Greengage Summer—More-Darrioux (Color) ..May
 In the Nick—Newley-Aubrey (C'Scope)May
 Warrior Empress, The—
 Mathews-Louise (C'Scope-Color)May
 Gidget Goes Hawaiian—Darren-Walley
 (C'Scope-Color)June
 Homicidal—Corbett-BreslinJune
 Most Dangerous Man Alive, The—Randell-Paget June

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

103 Key Witness—Hunter-Crowley (C-Scope)Oct.
 104 Where the Hot Wind Blows—Lollobrigida-
 MontandNov.
 106 Butterfield 8—Taylor-Harvey-Fisher
 Merrill (C-Scope-Color)Nov.
 110 Where the Boys Are—Hart-Hamilton-Mimieux-
 Francis (C-Scope-Color)Dec.
 Village of the Damned—Sanders-Shelley-Gwynn ..Dec.
 Go Naked in the World—Lollobrigida-Franciosa-
 Borgnine-Patten (Color)Feb.
 Atlantis, The Lost Continent—Hall-Taylor-
 Dall (Color)March
 Ben HurSpecial
 Gorgo—Travers-Sylvester-Winter (Color)Feb.
 Cimarron—Ford-Schell (C'Scope-Color)Apr.
 Gone With the Wind—
 Gable-Leigh (Color) (Reissue)Apr.
 Green Helmet, The—Travers-WaltersApr.
 Atlantis, The Lost Continent—
 Hall-Taylor (Color)May
 Two Loves—MacLaine-Harvey (C'Scope-Color) May
 Bridge to the Sun—Baker-Shigeta (C'Scope) ...June
 Ring of Fire—Janssen-Taylor (C'Scope-Color) ..June
 Morgan the Pirate—Reeves (C'Scope-Color) ...June

Paramount Features

(1501 Broadway, New York 36, N. Y.)

5926 Psycho—Perkins-Leigh-Miles-GavinAug.
 5927 It Started in Naples—Gable-Loren-
 De Sica (V-Vision-Color)Aug.
 6002 Under Ten Flags—Heflin-Laughton-Denomgeot Sept.
 6001 Boy Who Stole a Million, The—Texera-Benet ..Sept.
 6005 G. I. Blues—Presley-Prowse (Color)Nov.
 6006 Breath of Scandal, A—Gavin-Loren-
 Chevalier (V-Vision-Color)Nov.
 6007 Cinderella—Lewis-E. Wynn-AlberghettiDec.
 World of Suzie Wong, The—Holden-Kwan-
 Syms-Wilding (Tech.)Jan.
 Blueprint for Robbery—O'Malley-Wilkie-Gist Jan.
 Savage Innocents, The—Quinn-
 Tani (Tech'color-Tech'nirama)Feb.
 Blood and Roses—M. Ferrer-Martinelli
 Vadim (Tech.)March
 All in a Night's Work—
 Martin-MacLaine (Tech.)Apr.
 One-Eyed Jacks—
 Brando-Malden (Tech.-V-Vision)Apr.
 Ladies' Man, The—Lewis-Traubel (Color)June

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

013-3 13 Fighting Men (C'Scope)—Williams-Dexter .May
 004-2 Bobbikins (C'Scope)—Bygraves-JonesJune
 021 Story of Ruth—Eden-Whitman (C'Scope) ...June
 Captain's Table, The—
 Gregson-Cummin (Color)June
 028 From the Terrace—
 Newman-Woodward (C'Scope)June
 Let's Make Love—
 Monroe-Montand (C'Scope)July
 026 Lost World—Lamas-Welles (C'Scope-Color) .July
 031 Murder, Inc.—Britt-Whitman (C'Scope-Color) .July
 021 Story of Ruth, The—Eden-
 Whitman (C'Scope-Color)July
 027 Trapped in Tangiers—Purdum-Page (C'Scope) ..July
 028 From the Terrace—Newman-
 Woodward (C'Scope-Color)July
 026 Lost World—Lamas-Rains (C'Scope-Color)July
 031 Murder, Inc.—Britt-Whitman (C'Scope)July
 020 For the Love of Mike—Basehart (C'Scope-Color) Aug.
 029 One Foot in Hell—Ladd-Murray-
 Michael (C'Scope-Color)Aug.
 032 39 Steps, The—More-ElgAug.
 033 Young Jesse James—Stricklyn-
 Parker (C'Scope)Aug.
 035 Sons and Lovers—Stockwell-Hiller (C'Scope) .. Aug.
 034 Let's Make Love—Monroe-Montand-
 Randall (Color)Sept.
 042 Walk Tall—Parker-Taylor (Color)Sept.
 043 Freckles—West-Christensen (C'Scope-Color) ..Sept.
 044 Squad Car—Bryer-RaafSept.
 025 September Storm—Stevens-Dru (3-D, Color) ..Oct.
 036 High Time—Crosby-Fabian-
 Weld (C'Scope-Color)Oct.
 040 Captain's Table, The Gregson-
 Cummins (C'Scope-Color)Oct.
 046 Desire in the Dust—Burr-Hyer (C'Scope)Oct.
 047 Secret of the Purple Reef, The—Richards-
 Dean (C'Scope-Color)Oct.
 039 Goddess of Love—Lee-Serns (C'Scope-Color) ..Nov.
 050 Tess of the Storm Country—Baker-
 Philips (Color)Nov.
 051 North to Alaska—Wayne-Capucine-
 Fabian (C'Scope-Color)Nov.
 053 Desert Attack—Mills-Syms (Scope)Nov.
 037 Legions of the Nile—Cristal-
 Manni (C'Scope-Color)Dec.
 054 Wizard of Baghdad—Shawn-Baker-
 Coe (C'Scope-Color)Dec.
 056 Flaming Star—Presley-Eden (C'Scope-Color) ..Dec.
 057 Esther and the King—Collins-
 Egan (C'Scope-Color)Dec.
 Marriage-Go-Round—Hayward-Mason-
 Newmar (C'Scope-Color)Jan.
 Double Trouble—Noonan-
 Marshall (C'Scope-Color)Jan.
 Circle of Deception—Dillman-
 S. Parker (C-Scope)Jan.
 Little Shepherd of Kingdom Come—Rodgers-Patten-
 Wills (C'Scope-Color)Jan.
 Millionairess, The—Loren-Sellers-De Sica-
 Sim (C'Scope-Color)Jan.
 Sanctuary—Remick-Montand-Odetta (C'Scope) .Feb.
 Queen's Guards—Massey-Stevens (C'Scope) ...Feb.
 Sniper's Ridge—Ging-Clements (C'Scope)Feb.
 Trapp Family, The—Leuwerik-Holt (Color) ...Mar.
 Fiercest Heart, The—
 Whitman-Prowse (C'Scope-Color)Apr.
 All Hands on Deck—
 Boone-Eden (C'Scope-Color)Apr.
 Days of Thrills and Laughter—
 Fairbanks-Chaplin, etc.Mar.
 Misty—D. Ladd-Seymour (C'Scope-Color)June
 Right Approach, The—
 Vaughan-Prowse (C'Scope-Color)May
 Big Show, The—
 Williams-Roberston (C'Scope-Color)May
 Return to Peyton Place—
 Lynley-Chandler (C'Scope-Color)May
 Battle of Bloody Beach, The—
 Murphy-Mineo (C'Scope-Color)June
 Wild in the Country—
 Presley-Simmons (C'Scope-Color)June
 Snow White and the Three Stooges—
 Three Stooges (C'Scope-Color)June

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- 6027 Magnificent Seven, The—Brynnner-McQueen
Buchholz-WallachOct.
- 6026 Inherit the Wind—Tracy-March-Kelly
EldridgeNov.
- 6104 Facts of Life, The—Hope-BallJan.
Misfits, The—Monroe-Gable-CliftJan.
Five Guns to Tombstone—Brown-WilderJan.
Matter of Conviction—Lancaster-WintersFeb.
Warlord of Crete—Mathias-SchiafinoFeb.
Burma Patrol—Foster-TakaFeb.
- 6028 Alamo, The—Wayne-Harvey
Widmark (Todd-AO, Color)Mar.
- 6101 Exodus—Newman-Saint-Lawford (Scope) ..Special
Hoodlum Priest, The—MurrayFeb.
Operation Bottleneck—Taka-FosterMar.
Frontier Uprising—Davis, Kadley-MayerMar.
Police Dog Story, The—Brown-AndersMar.
Five Guns to Tombstone—Brown-WilderMar.
Gambler Wore a Gun, The—Davis-Anders....Apr.
Minotaur, The—Mathias-SchiafinoApr.
Naked Edge—Cooper-KerrMay
Young Savages, The—Lancaster-WintersMay
Snake Woman—McCarthy—S. TraversMay
Dr. Blood's Coffin—K. Moore-CourtMay
Last Time I Saw Archie, The—Webb-Mitchum June
Gunfight—Brown-StaleyJune

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 6017 S. O. S. Pacific—Angeli-Gregson-Constantine ..July
6018 College Confidential—Van Doren-S. Allen
MeadowsAug.
- 6019 Chartreuse Caboose—Bee-B. Cooper
Buchanan (Color-Scope)Aug.
- 6020 Seven Ways from Sundown—Murphy
Sullivan (Color)Sept.
- 6021 Between Time and Eternity—Palmer
Thompson (Color)Sept.
- 6101 Midnight Lace—Day-Harrison-Gavin
Loy (Color)Nov.
- 6102 Private Lives of Adam and Eve, The—Rooney
Van Doren (part in color)Dec.
- 6103 Grass Is Greener, The—Grant-Kerr-Mitchum
Simmons (Tech'color-Technirama)Jan.
- 6104 Great Imposter, The—CurtisFeb.
- 6105 Shakedown, The—T. Morgan-H. CourtFeb.
To Hell and Back—A. Murphy
Thompson (Tech.-C'Scope) ReissueMar.
Lawless Breed, The—Hudson
Adams (Tech) ReissueMar.
Spartacus—Douglas
Simmons (Technirama-Tech.)Special
Tomboy and the Champ—
Moore-Johnson (Color)Apr.
Secret Ways, The—Widmark-ZiemannApr.
Wings of Chance—Brown-Rafferty (Color) ...Mar.
Pharaoh's Woman—Cristal-Barrymore (Color) May
Posse From Hell—Murphy-Saxon (Color)May
Trouble in the Sky—Craig-SealMay
Curse of the Werewolf, The—
Evans-Romaine (Color)May
Shadow of the Cat—Morrell-ShelleyJune
6106 Romanoff & Juliet—Ustinov-Dee-Gavin (Color) June

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

- 921 Ocean's 11—Sinatra-Martin-Lawford
Davis (Color)Aug.
- 001 Crowded Sky, The—Andrews-R. Fleming
Zimbalist (Color)Sept.
- 004 Girl of the Night—Francis-KerrOct.
- 005 Dark at the Top of the Stairs, The—Preston
McGuire (Color)Oct.
- 002 Sunrise at Campobello—Bellamy-Garson
Cronyn (Color)Nov.
- 007 Sundowners, The—Mitchum-Kerr-Ustinov
Johns (Color)Dec.
Fever in the Blood, A—Zimbalist-Dickinson ...Jan.
Gold of the Seven Saints—Walker-R. Moore ...Feb.
White Warrior—
Reeves-Moll-Baldini (Tech.) Tech-ScopeFeb.
Sins of Rachel Cade, The—
Dickinson-Finch-Moore (Tech.)Mar.

- Portrait of a Mobster—Morrow-ParrishApr.
Steel Hook, The—Montgomery (Color)May
Fabulous World of Jules Verne, The—
Navara-TockJune
Bimbo the Great—Holm-Orschel (Color)June
Parrish—Donahue-Colbert-Malden (Tech.)July

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 4555 Candid Microphone No. 3, Series 1 (11 min.)
(Reissue)Aug.
- 5551 Candid Microphone No. 1, Series 2 (9 min.)
(Reissue)Sept.
- 5552 Candid Microphone No. 2, Series 2 (11 min.)
(Reissue)Nov.
- 5501 Polygamus Polonius-Color Cart. Spec. (9 min.)
(Reissue)Nov.
- 5601 How Now, McBoing Boing-Color Favorites
(7½ min.) (Reissue)Sept.
- 5602 Wacky Wigwags-Color Favorites (8-min.)
(Reissue)Sept.
- 5603 Spare That Child—Color Favorites (6½ min.)
(Reissue)Oct.
- 5604 Way of All Pests—Color Favorites (7½ min.)
(Reissue)Nov.
- 5605 Four Wheels, No Brakes—Color Favorites (6½ min.)
(Reissue)Nov.
- 5606 Skeleton Frolic—Color Favorites (7½ min.)
(Reissue)Dec.
- 5851 Canine Crimebusters—Film Novelties (10 min.) Oct.
- 5701 No Biz Like Shoe Biz—Loopy de Loop Color Cart.
(6½ min.)Sept.
- 5751 Dog Snatcher—Mr. Magoo (7 min.) (Tech)
(Reissue)Sept.
- 5752 When Magoo Flew (7 min.) (C'Scope-Tech.)
(Reissue)Sept.
- 5753 Pink and Blue Blues—Mr. Magoo (7 min.) (Tech.)
(Reissue)Nov.
- 5951 Ray Anthony & His Orch.—Thrills of Music
(10½ min.) (Reissue)Oct.
- 4806 Holiday for Champions—World of Sports
(9½ min.)Aug.
- 5852 Push Back the Edge—Film Novelties (10 min.)
(Reissue)Dec.
- 5702 Here, Kiddie, Kiddie—Color Cart. (6½ min.) ..Dec.

Columbia—Two Reels

- 5421 One Shivery Night—Assorted & Comedy Fav.
(16½ min.)Sept.
- 5431 Waiting in the Lurch—Assrtd. & Comedy Fav.
(15½ min.)Oct.
- 5422 House About It—Assrtd. & Comedy Fav.
(16½ min.)Nov.
- 5432 Radio Riot—Assrtd. & Comedy Fav. (16 min.) Nov.
- 5401 Income Tax Sappy—Three Stooges (16½ min.) Sept.
- 5402 Pardon My Backfire—Three Stooges (16 min.) Oct.
- 5403 Musty Musketeers—Three Stooges (16 min.) ..Nov.
- 4403 Loose Loot—Three Stooges (16 min.)Nov.
- 4404 Tricky Dicks—Three Stooges (16 min.)Nov.
- 5120 Son of Geronimo (15-Chapter Serial)Nov.
- 5423 Hold That Monkey—Assorted & Comedy Fav.
(16 min.) ReissueDec.
- 5433 Bride and Gloom—Assrtd. & Comedy Fav.
(16 min.) ReissueDec.

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons—all Technicolor reissues—are in current release.)

- W-77 Barney's Hungry Cousin (7 m.)
W-266 Neopolitan Mouse (7 m.)
W-267 Pup on a Picnic (7m.)
W-268 The Flea Circus (7 m.)
W-269 Downhearted Duckling (7m.)
W-270 Dixieland Droopie (8 m.)
W-271 Field and Scream (7 m.)
W-272 Mouse for Sale (7 m.)
W-273 Cat Fishin' 8 m.)
W-274 Part Time Pal (8 m.)
W-275 Cat Concerto (7 m.)
W-276 Dr. Jekyll & Mr. Mouse (7 m.)
W-261 Pet Peeve (7 m.)
W-262 Mice Follies (7 m.)
W-263 Touche Pussy Cat (7 m.)
W-264 Farm of Tomorrow (7 m.)
W-265 Southbound Duckling (7 m.)

Paramount—One Reel

C20-1	The Cat—The Cat Series (8 min.) Color	Sept.
C20-2	Cool Cat Blues—The Cat Series (Color)	Jan.
S20-1	Rail Rodents—Herman & Katnip (7 min.) Color	Sept.
S20-2	Robin Rodenthood—Herm. & Katnip (7 min.) Color	Sept.
S20-3	A Bicep Built for Two—Herm. & Katnip (7 min.) Color	Sept.
S20-4	Mouse Trapeze—Herm. & Katnip (7 min.) Color	Sept.
M19-7	Shootin' Stars—Modern Madcaps (6 min.) Tech.	Aug.
M19-8	Disguise the Limit—Mod. Madcaps (6 min.) Tech.	Sept.
M20-1	Galaxia—Mod. Madcaps (Tech.)	Oct.
M20-2	Bouncing Benny—Mod. Madcaps (Tech.)	Nov.
M20-3	Terry the Terror—Mod. Madcaps (Tech.)	Dec.
M20-4	Phantom Moustacher—Mod. Madcaps (Tech.)	Jan.
P19-2	Monkey Doodles—Noveltoons (6 min.) Tech.	Apr.
P19-3	Silly Science—Noveltoons (6 min.) Tech.	May
P19-4	Peck Your Own Home—Noveltoons (6 min.) Tech.	May
P19-5	Counter Attack—Noveltoons (6 min.) Tech.	Aug.
P19-6	Turning the Fables—Noveltoons (6 min.) Tech.	Aug.
P19-7	Fine Feathered Friend—Noveltoons (6 min.) Tech.	Sept.
P19-8	Planet Mouseola—Noveltoons (6 min.) Tech.	Oct.

Twentieth Century-Fox—One Reel

5938-6	Better Late than Never—Terrytoon (reissue)	Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
5911-3	Creatures from Outer Space—Terrytoon (C'Scope)	Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.
5031	How to Relax—Terrytoon Topper (7 min.) Tech. Reissue	June
5032	Helpless Hippo—Terryt'n Topper (7 min.) Tech. Reissue	Apr.
5033	Nonsense Newsreel—Terryt'n (7 min.) Tech. Reissue	June
7003-7	Golfing With Sam Snead—Movietone (C'Scope-Color)	Aug.
7007-8	Exercise Little Bear—Movietone (C'Scope-Color)	Aug.
7008-6	Sampans to Safety—Movietone (C'Scope-Color)	Sept.
7009-4	Assignment Thailand—Movietone (C'Scope-Color)	Oct.

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 Universal International, 445 Park Ave.
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 Warner Bros. Pictures, 666 Fifth Ave.

7010-2	Underwater Demolition Team—Movietone (C'Scope-Color)	Nov.
7011-0	Assignment Turkey—Movietone (9 min.) (C'Scope-Color)	Dec.
7012-8	Down the Road—Movietone (10 min.) (C'Scope-Color)	Dec.
5007-0	The Wayward Hat—Terrytoon (7 min.) Color	July
5024-5	Trapeze Pleeze—Terryt'n (7 min.) (Color)	July
5008-8	The Littlest Bully—Terryt'n (7 min.) (Color)	Aug.
5009-6	Two Ton Baby Sitter—Terryt'n (7 min.) (Color)	Sept.
5010-4	Tin Pan Alley Cat—Terryt'n (7 min.) (Color)	Oct.
5025-2	Deep Sea Doodle—Terryt'n (7 min.) (Color)	Oct.
5011-2	House of Hashimoto—Terryt'n (7 min.) (Color)	Nov.
5026-0	Stunt Men—Terryt'n (7 min.) (Color)	Nov.
5012-0	Daniel Boone, Jr.—Terryt'n (7 min.) (Color)	Dec.

Universal—One Reel

4111	Southern Fried Hospitality—Lantz Cartune (6 m.) Tech.	Nov.
4131	Helter Shelter—Lantz Cart. (6 m.) Tech.	Nov.
4112	Fowled Up Falcon—Lantz Cart. (6 m.) Tech.	Dec.
4132	Witch Crafty—Lantz Cart. (6 m.) Tech.	Dec.
4114	Rough and Tumble—Lantz Cart. (6 m.) Tech.	Jan.
4133	Private Eye Poach—Lantz Cart. (6 m.) Tech.	Jan.
4113	Poop Deck Pirate—Lantz Cart. (6 m.) Tech.	Jan.
4134	Bedtime Bedlam—Lantz Cart. (6 m.) Tech.	Feb.
4115	Eggknapper—Lantz Cart. (6 m.) Tech.	Feb.
4135	Squashshootin' Square—Lantz Cart. (6 m.) Tech.	Mar.
4116	The Bird Who Came To Dinner—Lantz Cart. (6 m.) Tech.	Mar.
4136	Bronco Busters—Lantz Cart. (6 m.) Tech.	Apr.
4117	Gabby's Dinner—Lantz Cart. (6 m.) Tech.	Mar.
4118	Papoose on the Loose—Lantz Cart. (5 m.) Tech.	Apr.
4119	Clash and Carry—Lantz Cart. (6 m.) Tech.	Apr.
4120	Moritz Blitz—Lantz Cart. (6 m.) Tech.	May
4121	Beard and the Bees—Lantz Cart. (6 m.) Tech.	May
4122	Sufferin' Cats—Lantz Cart. (6 m.) Tech.	June
4123	Mississippi Slow Boat—Lantz Cart. (6 m.) Tech.	July
4124	Franken-Stymied—Lantz Cart. (6 m.) Tech.	July
4125	Busman's Holiday—Lantz Cart. (6 m.) Tech.	Aug.
4129	Phantom of the Horse Opera—Lantz Cart. (6 m.) Tech.	Oct.
4171	Valley of the Mekong—One-Reel Special (Color)	Nov.
4172	The Lion City—One Reel Special (Color)	Dec.
4173	Treasures of Istanbul—One Reel Special (Color)	Jan.
4174	Down Jamaica Way—One Reel Special (Color)	Feb.
4175	Sidetracked—One Reel Special (C'Scope-Color)	Mar.
4176	Treasure of the Deep—One Reel Special (Color)	Apr.
4177	Brooklyn Goes to Mexico—One Reel Special (C'Scope-Color)	May
4178	Troubled Islands—One Reel Special (Color)	June

Warner Bros.—One Reel 1960-1961

8701	The Dixie Fryer (7 min.) Tech.	Sept.
8702	Hopalong Casualty (7 min.) Tech.	Oct.
8703	Trip for Tat (7 min.) Tech.	Oct.
8704	Doggone People (7 min.) Tech.	Nov.
8705	High Note (7 min.) Tech.	Dec.
8706	Cannery Woe (7 min.) Tech.	Jan.
8707	Zip 'N Short (7 min.) Tech.	Jan.
8708	Hoppy Daze (7 min.) Tech.	Feb.
8709	The Mouse on 57th Street (7 min.) Tech.	Feb.
8710	Strangled Eggs (7 min.) Tech.	Feb.
8711	Birds of a Father (7 min.) Tech.	Apr.
8712	D'Fightin' Ones (7 min.) Tech.	Apr.
8721	From Hare to Heir—Bugs Bunny (7 min.) Color	Sept.
8722	Lighter Than Hare—Bugs Bunny (7 min.) Color	Dec.
8301	Room & Bird—Blue Ribbon (7 min.) Tech.	Sept.
8302	Cracked Quack—Blue Ribbon (7 m.) Tech.	Oct.
8303	His Hare Raising Tale—Blue Ribbon (7m.) Tech.	Oct.
8304	Gift Wrapped—Blue Ribbon (7 m.) Tech.	Nov.
8305	Little Beau Pepe—Blue Ribbon (7 m.) Tech.	Dec.
8306	Tweet Tweet Tweety—Blue Ribbon (7 m.) Tech.	Dec.
8307	Bunny Hugged—Blue Ribbon (7 m.) Tech.	Jan.
8308	The Wearing of the Grin (7 m.) Tech.	Feb.
8309	Beep Beep—Blue Ribbon (7 m.) Tech.	Mar.
8310	Rabbit Fire—Blue Ribbon (7 m.) Tech.	Apr.
8311	Feed the Kitty—Blue Ribbon (7 m.) Tech.	Apr.

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Vol. XLIII

SATURDAY, APRIL 22, 1961

No. 16

UA TO AID SMALL-GROSSING HOUSES VIA FLAT RATES, BLOC RENTALS

The small-grossing U. S. theatres and depressed situations will receive help from United Artists in the form of fair, flat film rentals, and in groups, if requested.

This policy, for substantially all of UA releases, was indicated last week by spokesmen for the American Congress of Exhibitors, following a meeting with UA officials which had been requested by ACE.

Messrs. Arthur Krim, Robert Benjamin, William Heineman and James Velde represented the film company, and Emanuel Frisch, ACE chairman, attended with a committee comprising Marshall Fine, Irving Dollinger, Albert Pickus, and George Kerasotes.

An ACE spokesman characterized the conference as "cordial and productive."

Other subjects discussed were competitive bidding, cooperative advertising and the wording of film contracts.

Group sales would apply to non-competitive areas, it was stated, and a full year's supply of product could be sold to this type of theatre to save time, effort and expense on the part of both the distributor and the exhibitor, it was agreed.

ACE spokesmen said that "UA was more than sympathetic to this plea, and stated that they would be happy to work out a fair, flat rental plan, suggesting, however, that under the company's organized set-up of working with independent, outside producers, not every picture could be sold on a flat rental basis. They felt reasonably sure, however, that the plan could be accomplished for substantially all of their product."

In a discussion of competitive bidding, UA officials said that it was not the policy of their company to initiate competitive bidding.

UA executives also declared that they were in favor, in principle, of cooperative advertising and publicity plans, such as the Marcus plan, to promote pictures on a regional basis, and that they believed that such plans should be extended to other areas of the country in addition to the two where it has been tried and proved successful. UA will cooperate with exhibitors in any area where the plan has a chance of success, it was indicated, and that UA was even anxious to see such plans developed.

Also discussed was the wording of film contracts. This resulted in a declaration from UA officials that no change in the fine print of their firm's contracts was contemplated, and if any changes were to be con-

templated in the future, exhibitors would be given a chance to discuss the changes before they would be put into effect.

Meetings with other film company presidents and sales managers will be held shortly.

UA's plans to aid the little exhibitor are not new. Actually the company's promise of help for the small-grosser represents only a more emphatic approach to a policy that has been in effect a while. ACE, however, now has more ammunition to bring to parleys with the other distributors.

UA cannot be expected to extend the plan to its top-budgeted attractions. For the purpose of the plan, small-grossing situations are understood to be those theatres whose receipts are less than \$1,000 a week.

Only this week, UA announced its net earnings for 1960 to be \$4,295,000 (\$2.58 per share) as compared with net earnings for 1959 of \$4,111,000 (\$2.47 per share), and its world-wide gross income up to \$108,531,000 from \$95,068,000 for 1959.

The small-grossing theatre has aided the United Artists of the last decade to attain its present success. It is comforting, therefore, to learn that the film company finds it pays to help keep its smaller customers in business.

COURT'S RULE HOLDS "SPLITS" LEGAL, SAYS TOA COUNSEL

Distributors seeking to eliminate competitive bidding, who are willing to cooperate with exhibitors in working out product "splits," have the backing of the U.S. Circuit Court of Appeals for the First Circuit, according to Herman M. Levy, general counsel of Theatre Owners of America.

In an analysis of a decision in a conspiracy case recently decided, Mr. Levy said, "Insofar as we know, this is the first time that a court has given its judicial blessing to a 'splitting of product' agreement entered into to avoid what the court referred to as a 'suicidal' competitive bidding."

The TOA counsel noted that distributors were parties to the "split" and that it excluded the plaintiff, one of three competitive theatres. In ruling on the "split," the court observed: "The antitrust laws do not require a business to cut its own throat."

22 From Fox in Next 8 Months

Twentieth Century-Fox will release 22 "major pictures" in the remaining eight months of 1961, starting in May, it was announced by C. Glenn Norris, general sales manager.

"They Were Ten" ("Heym Hayu Assara")
Oded Teomi and Ninette

(George Schwartz & A. Sachson; April, 105 min.)

Good. From Israel comes this late 19th century melodrama about a group of 10 Jews from Czarist Russia — nine men and one of their wives — who move into a crumbling one-room house in a barren part of Turk-held Palestine and struggle to start a new life as farmers. Their problems include unfriendly Arabs, a hostile Turk soldier, hunger and drought. Very similar to one of our better Westerns, this sub-titled import — the spoken language is Hebrew — expertly depicts the hard pioneer life, the problems of a group living in close quarters, the importance of fighting for one's rights. Oded Teomi and Ninette (she's an Israeli despite her stage name) are properly determined and sensitive as the couple. The on-location background, the sets, the background music and the expert black-and-white photography establish a convincing somber mood. Film-maker Baruch Dienar has ably shown that the Israel's motion picture producers deserve recognition. Best suited for art theatres:—

Ten Russian students — nine men and one of their wives — come to live in Palestine some time during the last two decades of the 19th century. Palestine then was one of the most primitive and desolate sections of the already decaying Turkish Empire. The country was a wild desert frontier. The ten, Jews driven there by pogroms in Czarist Russia, settle on a rocky Galilee hilltop surrounded by alien and suspicious Arab villages. At first the newcomers sneak out at night for water at an Arab well. Soon they fight and win the right to use the watering place. Nissim Asikri, one of the group, cannot endure the hard life, and leaves his friends, going to a nearby ghetto. The nine live in a broken down cottage, which the Turks, represented by a mean soldier, Moshe Yaari, prevent them from repairing. They must wait a year for a building permit. Leo Filler, one of the men, finds himself falling in love with pretty Ninette, the wife of Oded Teomi, the settlers' leader. The married couple is on edge, as they have no privacy. Sensing this, the others build them a concealed room within the cottage. Teomi boldly walks into the Arab village, is befriended by the Arab Sheikh, Moshe Kedem, who gives him a gift of sorely needed charcoal. Next, the settlers have to beat off some Arabs who trespass their farm land with herds of goats. A lengthy drought is a bigger problem. Later, when Teomi and his friends capture a horse thief — his confederate escaped with a fine steed — they tie him up, will only release him if he informs them where the stolen animal has been taken. Teomi persuades the others, in face of a retaliatory Arab attack, that they must stand with their few rifles, which they've kept buried till now, and fight for their rights. If they don't, the Arabs will steal everything they own. Despite a plea by the Sheikh, Teomi won't surrender his prisoner, who cries out from behind a stockade that he has been beaten and is bloody. Teomi drags the man out, shows the assembled Arabs that he hasn't been mistreated. The Sheikh is sorry he hasn't trusted Teomi, and orders the stolen horse returned. The Jews celebrate. Rain comes, but their glee is cut short by the death of Ninette, now a mother, who has been ill. Nevertheless, it is indicated that the settlers will

hold and develop their farm and that some unmarried young women will arrive shortly.

Seopus Productions A. G. It was produced and directed by Baruch Dienar from a screenplay by Gavriel Dagan, Dienar, and Menachem Shuvali, based on a story by Dienar. Unobjectionable for all.

"Atlantis, The Lost Continent" with
Anthony Hall, Joyce Taylor and Frank deKova
 (MGM, May, time 90 min.)

Good. George Pal, expert in the realm of science fiction, delves into the possibility of the existence of Atlantis, a lost continent with inhabitants who were far advanced in the areas of science and invention. The result is an interesting film that should please most science fiction fans. There is a variety of very good special effects to hold viewer attention. The biggest and best comes at the climax when the entire city and continent are destroyed and sink into the ocean. It's all the more effective because it's in MetroColor. A pair of newcomers are introduced in the leading roles, while the balance of the cast comprises veterans. The direction and production are capable. Smart exploitation and widespread promotion could strengthen the boxoffice returns when the entry plays as part of the show. The photography is first rate:—

Young Greek fisherman Anthony Hall rescues attractive Joyce Taylor from a raft and he and his father hear her claim to be the daughter of the King of Atlantis, a kingdom located far out at sea and unknown to the Greeks. Hall falls in love with her, but yet he refuses to try and get her home. She attempts to get their boat under way while Hall and his father are asleep, but he awakens and reaches the vessel to stop her. She makes a bargain that if they don't reach Atlantis by a certain time, she will return with him and become his wife. As he is about to turn back, a motorized underwater craft appears and they are taken to Atlantis. While Taylor is welcomed, Hall is seen as a threat by John Dall, who is second in command to King Edgar Stehli and who has an unusual influence over the monarch. Dall has Hall imprisoned with other voyagers who came upon Atlantis accidentally and he is assigned to work at digging energy stones from deep pits. Some of the prisoners are used for experiments on changing humans to animals by Berry Kroeger. Taylor is helpless to do anything but Hall is given a chance for his freedom by being allowed to battle a giant in a pit of fire and ashes and a pool of water. He emerges victorious. Friendly priest Edward Platt helps bring Hall and Taylor together and he informs them Dall is planning to use the weapons of Atlantis to conquer the world and that the continent is doomed to destruction as volcanic activity increases daily. Hall feigns aid to Dall while really working with the slaves to sabotage his machine of destruction. When it's finally completed, the volcano erupts killing the inhabitants and bringing the buildings down in ruins. Dall tries to kill Hall and Taylor as they get away but is prevented in doing by Platt who dies with Dall. The pair of lovers escape as do a few other slaves. The continent sinks into the sea.

A George Pal production. It was produced and directed by George Pal from a screenplay by Dan Mawaring based on a play by Sir Gerald Hargreaves.

Not for very young children.

**"The Pharoah's Woman" with Linda Cristal,
Pierre Brice, John Drew Barrymore and
Armando Francioli**

(Universal-Int'l, May; time, 88 min.)

Fair. A routine, Italian-made spectacular revolving about two princes of Ancient Egypt, both aspiring to be pharaoh, and a young physician — all of whom seek the hand of a beautiful belle of the Nile. The Eastman Color-TechniScope action-melodrama, unevenly dubbed into English, offers a man vs. crocodile fight, a big land battle, romance, intrigue. However there is too much talk and insufficient action and suspense for the undemanding fans for which it is best suited. Barrymore and Cristal are the only names to help this attraction which boasts very good production values and adequate photography:—

In ancient Egypt, John Drew Barrymore, the prince of Bubastis, is a bitter rival of Armando Francioli, his cousin, the son of the reigning pharaoh and Prince of Thebes, capital city of Upper Egypt. Because Francioli is heir to the dynasty throne, Barrymore is insanely jealous. The two cousins invite Linda Cristal, a beautiful village girl to join them on their luxury boat on the Nile. Pierre Brice, a physician and Francioli's friend, saves Linda from a crocodile. The two young people are attracted to each other. The three men gamble for the girl, Barrymore winning. Before he can locate her, the prince and his cousin have to rush to stop a Bubasti mob's attack against Francioli's escort. Meanwhile, Brice has the Cat Goddess hide Linda in her temple with her dancers. Brice next has to rush home because the Pharaoh is dying. He promises to return to Linda, but she after much waiting, marries Barrymore, rather than be sold to any merchant who bids for her. The pharaoh dies, Francioli takes his place. But his cousin crowns himself Pharaoh of Lower Egypt, makes Linda his queen. Brice meets her as queen when he arrives in Bubastis as Francioli's ambassador. Brice returns to Upper Egypt, reports Barrymore's disloyalty to Francioli, as well as his alliance with the Assyrians cavalry. Francioli declares war on Barrymore, leads his Thebans towards Bubastis. The Assyrians are tricked into ambush by a huge statue of the god Amon, made of solid gold. The conquering Francioli has Barrymore killed, demolishes the city, takes Linda as a slave. During the long homeward trek, Brice, witnessing the tragedy of the girl he still loves, manages to free Linda and flee with her. Captured, Francioli has them chained together, left on the desert. Brice is wounded by an arrow in the shoulder. Doomed to a frightful death, he and Linda are saved by a passing merchant caravan.

A Vic Film-Faro Production, Rome. Produced by Giorgio Venturini and directed by W. Tourjansky from a screenplay by Ugo Liberatore and Remigio Del Grosso. Adults.

**"Modigliani of Montparnasse" with
Gerard Philipe, Lilli Palmer, Gerard Sety,
Anouk Aimee**

(Continental, current; time, 110 min.)

Fair. A realistic French-made drama, in black and white, about the short adult life of artist Amedeo Modigliani, one of the Montparnasse Bohemians. Although the detailed script places much emphasis on the painter's commercial failure, it does devote much footage depicting his love life. Skilfully portrayed by

the late Gerard Philipe, Modigliani is presented as a handsome, frustrated, bored, poverty-stricken alcoholic who becomes involved with three women: Lilli Palmer, his rich, beautiful English mistress; Lea Padovani, an attractive saloon-keeper; and Anouk Aimee, an exotic art student who adores him. Unfortunately, the English-dubbed feature offers many sequences which are now standard in cinematic portrayals of artists. The four-year-old film, released in Europe as "Montparnasse 19," is well-acted and directed. Production values are good, and despite some loose editing, the drama should be well received in the art theatres, especially since many of their patrons realize that Philipe, like Modigliani, died at the age of 36, under not too dissimilar circumstances:—

Gerard Philipe, as the artist Modigliani, is cynical and embittered as well as addicted to drink. He has few friends as well as few fans of his artistic abilities. He is attractive to women, who go out of their way for him, almost begging him to spend his nights with them. Writer Lilli Palmer is one of these who thrives on his abusive treatment of her when he drunkenly makes love to her. At art school, he falls in love with student Anouk Aimee, which has the effect of sobering him and giving his life meaning. She promises to come live with him but her parents are outraged at the suggestion and lock her in her room, refusing to let the pair see each other. Disappointed over her not coming to him, he goes off on a binge and collapses. He is taken to the apartment of former mistress Lea Padovani, who also owns a saloon. The examining doctor prescribes a stay in the South of France where the climate would be beneficial for him. He resumes his painting to pass the time and eventually Aimee joins him. The two lovers are deliriously happy there. When they return to Paris, friends of Philipe's arrange for an exhibit of his paintings which is attended by art dealer Lino Ventura and virtually no one else. Ventura expresses the opinion that Philipe's paintings will be more valuable after he is dead and he prefers to wait to buy. As the degree of poverty increases, and his bouts with liquor deplete his health still further, Philipe even turns on Aimee, who bears everything with a patience derived from love. He finally collapses and dies in a hospital. Ventura, who happens to be in the restaurant where he falls, is the only one at his bedside. The art dealer sees Aimee, not to inform her of the death of Philipe, but rather to buy up the best of his paintings before the news gets out.

A Franco London Films-Astra Pallavicini Co-production. It was produced by Ralph Baum and directed by Jacques Becker from the screenplay by Max Ophuls and Henri Jeanson based on the novel by Michael Georges-Michel. For mature audiences.

**"La Dolce Vita" with Marcello Mastroianni,
Anita Ekberg, Lex Barker, Anouk Aimee,
Yvonne Fournieu and Alain Cuny**
(Astor, special; time, 175 min.)

Fine. It has no story in the conventional sense. No Code Seal. No Legion of Decency rating to date. It's full of unpleasant characters. Yet, this almost three-hour-long Italian feature, with English subtitles, is a most unusual and compelling one. Written and directed by master filmmaker Federico Fellini ("La Strada," "Vittelloni," "La Notti di Cabiria"),
(Continued on Next Page)

"La Dolce Vita"

(Continued from Page 63)

"The Sweet Life", in black-and-white, presents a view of Rome today — in particular, the world of a decaying, corrupt, sensation-seeking, pleasure-satiated class and its hangers on. To the unsophisticated, it will seem only an irreligious, immoral series of wild episodes in the life of a woman-chasing Roman newspaperman who writes of scandal and gossip. But to the intellectual art theatre patron, it will represent a realistic study of an immoral people, terribly bored with life. The tale's sensational components undoubtedly will attract those unable to understand its message. There are wild parties, a revealing strip dance, and the characters do include a nymphomaniac, prostitutes, transvestites, etc. Fellini has included these people because they exist in the world he is presenting. He succeeds admirably in showing that despite their faults they are real people, with giant-sized problems. Marcello Mastroianni is perfect as the third-rate sensitive reporter for whom life no longer has meaning. Anita Ekberg is unbelievably good as the American film star. Anouk Aimee will win additional fans here for her role of a nymphomaniacal heiress. Yvonne Furneaux is a very believable mistress. Annibale Ninchi delivers a memorable performance as Mastroianni's father. The supporting cast is generally outstanding. This is the attraction being roadshown in a legitimate theatre in Manhattan. The film's major fault is the repetitiousness of its script and its overly loose editing. Photography is excellent:—

In Rome, third-rate journalist Marcello Mastroianni, who reports scandals and society gossip, accompanied by his cameraman friend, Walter Santesso, is flying in a helicopter which is following another that has a statue of Christ, slung underneath. Mastroianni, with irreverent frivolity, flirts with a group of near-nude sunbathing girls on a roof. The scene switches to that evening in a night club. The handsome reporter is castigated by the victim of one of his scandalous articles. Here, Mastroianni meets Anouk Aimee, the nymphomaniac daughter of a wealthy Roman businessman. She delights in giving a prostitute a lift home, then spending the night in the woman's bedroom with the newspaperman. Returning to his apartment the next morning, Mastroianni finds that his mistress, Yvonne Fourneau, has attempted suicide by taking poison. He rushes her to a hospital, is almost made aware of his guilt. But as soon as she is out of danger, he speeds to the airport to cover the arrival of Anita Ekberg, a beautiful, voluptuous, Hollywood film star. Spending the day and evening with her, he tries to include her among his conquests. Instead, bringing her home at dawn, he is beaten up by her husky boy friend, Lex Barker. Confused, the newsman visits a much respected friend, Alain Cuny. Married to a beautiful woman, with two young children, Cuny, an intellectual, holds open house for poets, artists and others. We next find our reporter with Yvonne in the country near Terni village where a great crowd has gathered at the scene where two children have lied about seeing a vision of the Madonna. It is but a televised circus for Mastroianni, but his mistress is more cred-

ulous. The 'miracle' becomes a disaster after the death of a believer. The couple next spend an unforgettable evening in Cuny's home. The reporter finds peace of mind. To unsettled Mastroianni, Cuny represents an island of sanity and stability. Next, the reporter's father, Annibale Ninchi, pays him an unexpected visit in Rome, during which time the two men realize they have always been complete strangers. His father goes home with Magali Noel, a night club chorine, but immediately suffers a heart attack there, and leaves for home, helped into a cab by his son. Later, at a party given by a Roman prince, at his castle, Mastroianni has a casual affair with a guest. The next day, Yvonne, jealous, explains his only salvation lies in returning her love. They argue violently. Next, the reporter suffers his greatest disillusion. Cuny has committed suicide after taking the lives of his two children. The film ends at a party at a seaside villa. Mastroianni now finds all excitement leaden, barren. The party reaches the proportions of an orgy. At dawn a monstrous fish is found on the beach. The guests stare at it like characters in a masquerade suddenly exposed to the reality of daylight. A symbol of innocence and hope appears in the form of a young girl Mastroianni befriended earlier. She beckons for him to join her. The drunken writer of scandals finds it is too late.

A Riama Film, produced by Giuseppe Amato. Directed by Federico Fellini from a script he co-authored with Tullio Pinelli, Ennio Flaiano and Brunello Rondi.

Strictly adult fare.

BOB HOPE'S OSCAR NIGHT PATTERN POINTED INDUSTRY PROBLEMS

In his stint as master of ceremonies at the Academy Award presentations last Monday, Bob Hope touched upon several industry issues.

Mr. Hope, on feature film sales to TV: "Ask the (theatre) manager what's playing. Do it today. Tomorrow it may be sold to television."

As to the ceremonies being away from Hollywood, and its radio-telecast paid for by other businesses; the comedian noted: "It's been a great year. So what are we doing in Santa Monica with six sponsors?"

Music Hall Bookings

Forthcoming attractions at New York's Radio City Music Hall include Warner Bros.' "Parrish," starring Troy Donahue, Claudette Colbert and Karl Malden; Paramount's "The Pleasure of His Company," with Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter; and Universal's "Come September," with Rock Hudson, Gina Lollobrigida, Sandra Dee and Bobby Darin.

Pathe-American Sets Film Debut

The world premiere of Pathe-America's first feature production, "The Deadly Companions," filmed under TOA sponsorship, will be held at the Fox Theatre, Tucson, Arizona, June 6. A "second" premiere will be held June 8 in Phoenix. In Pathe Color and Panavision, "Companions" is said to be the first feature filmed in its entirety in Arizona.

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No. 17

ABILENE CENSOR LAW HITS EXHIBS, PARENTS, TEEN-AGE EMPLOYEES

Under a new law passed in Abilene, Texas, parents whose unescorted children attend motion pictures that the city censors find "objectionable" may be fined from \$10 to \$200 for each offense.

The same fines apply to managers and employees of theatres showing the "objectionable" pictures.

The ordinance covers live entertainment as well as films. It gives authority to the new nine-member Review Board of Theatrical Entertainment to classify entertainment as A, B, C, D, or E.

The classifications are defined as follows:

A. Acceptable for average persons.

B. Acceptable for adults and for children 12 years of age or older.

C. Objectionable for minors — persons under 18 — unless accompanied by a parent or guardian.

D. Objectionable but not prohibited. Minors must be accompanied by a "proper guardian."

E. Banned from showing in Abilene.

The Review Board, whose members must be parents, replaces the Abilene Board of Appeals on Commercial Amusements.

Under the new ordinance, exhibitors must submit titles of films for at least 10 days before exhibition. Appeals against classification may be made and receive a hearing within three days after the classification is handed down.

A paragraph of the law reads:

"It shall be further prima facie evidence in any court that said parent (and/or legal guardian) permitted his charge to witness said exhibit if said minor is found within the exhibition premises where any 'C' or 'D' classified or banned exhibit is shown unless accompanied by a parent or legal guardian."

Abilene is known for its strong censoring policies. Many Abilene theatremen have classified their attractions voluntarily because of this.

The new ordinance was fought by exhibitors and by Texas COMPO, whose counsel, Mrs. Beverly Tarpley, questioned its constitutionality.

It was pointed out by Mrs. Tarpley that in many instances the board would have to judge a film without seeing it, since exhibitors rarely receive a print 10 days ahead of its showing.

Effective May 1, the new ordinance is reported to provide that employees under 18 years of age may not work in a theatre when it shows films classified as "C" or "D."

The Texas city, incidentally, forbids public dances or the sale of alcoholic beverages.

The censor law was vigorously supported by re-

ligious forces, including the representatives of the Church of Christ denomination, and the pastor of the Christian Church.

Attending the hearing — the law was passed unanimously — were CBS representatives, who taped some of the session for the network's forthcoming telecast, "Censorship and the Movies."

Also present as an observer was Manning Clagett, government relations representative of the Motion Picture Association of America.

The censorship ordinance undoubtedly will have far-reaching effect, not only throughout Texas, but the nation.

U-I SETS MULTIPLE FIRST-RUNS FOR DETROIT NABES, DRIVE-INS

In Detroit, it has been reported that Universal will try, as a consistent policy, the multiple first-run bookings for its major attractions, playing neighborhood and drive-in theatres, rather than downtown situations.

This is said to be the first time in more than half a century of Detroit theatre business, that a leading film company has pledged its major slate of outstanding product to suburban and outlying theatres rather than to the usual downtown showcases.

It is believed that via its new policy, Universal, with the cooperation of many theatres, could mount a stronger exploitation campaign behind its product, as well as achieving a faster payoff.

A month ago, Universal tried out a similar policy on "The Great Impostor," starring Tony Curtis. The distributor is said to have found the results so satisfactory that it is releasing a whole block of pictures locally on the same plan.

"The Secret Ways," which opened two weeks ago, in 28 outlying theatres, is the first picture to receive the new distributing treatment. Others understood to be committed for multiple first-runs include "The Last Sunset," starring Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten and Carol Lynley; "Tammy Tell Me True," with Sandra Dee and John Gavin; and "Come September," with Rock Hudson, Gina Lollobrigida, Sandra Dee and Bobby Darin."

The worth of exclusive downtown openings has been debated strongly in the last few years. In many instances, a costly showcase first-run has been a dilemma for the distributor, who realizes that pictures which do not open downtown immediately acquire a stigma.

Opening pictures away from downtown first-runs
(Continued on Back Page)

**"The Young Savages" with Burt Lancaster,
Dina Merrill and Shelley Winters**

(United Artists, May; time, 100 min.)

Fine. A drama set in New York's East Harlem slums, dealing with an assistant district attorney's attempt to win a first-degree murder conviction in a case involving the slaying of a Puerto Rican youth by three hoods of an Italian-American street gang. One of the killers is the son of the Asst. D.A.'s childhood sweetheart. The production has many fine sales points. It marks Lancaster's first appearance since winning his "Gantry" Oscar. It is based on a novel by Evan Hunter ("Blackboard Jungle," "Strangers When We Meet"), who is expert at presenting realistic police routine. The story, filmed in black-and-white, at first seems hackneyed, but soon presents a number of surprising twists which grip the viewer. The acting is first class. Lancaster makes a believable prosecutor who won't allow politics to sway him; Dina Merrill is ideal as his sarcastic socialite wife with "progressive ideas" about treating young hoods. Shelley Winters gives a powerful characterization of a pathetic, grief-stricken woman who has failed as a mother. Edward Andrews is outstanding as the D.A. who has eyes only on the Governorship. Leading a talented group of young players are Stanley Kristien, as Miss Winter's son, and Luis Arroyo, as a Spanish gang leader. John Frankenheimer's direction is excellent. Photography is top-notch:—

Through New York's East Harlem, stride three menacing youths, members of an Italian juvenile gang, The Thunderbirds, currently warring with a Puerto Rican gang, the Horsemen. Heading the trio is sinister John Chandler. The two other, younger, are Neil Nephew and Stanley Kristien, the first mentally retarded; the other less vicious than his confederates. A young Puerto Rican, Jose Perez playing a harmonica in front of his tenement, is knifed to death by the three Thunderbirds. The killers are caught. Their plea of self-defense is exploded when it is revealed the slain boy was blind. Burt Lancaster, an ambitious assistant district attorney of Italian origin, and a product of these same slums, is placed in charge of the prosecution. He is married to socialite Dina Merrill. One of the killers, Kristien, is the son of a former sweetheart of Lancaster, Shelley Winters. Lancaster seeks a first-degree murder conviction. The case assumes political importances. Lancaster's superior, the D.A., is a candidate for governor. Lancaster learns from Jody Fair, a young Italian girl, that she picked up the bloody murder weapons and through them into the back of a parked car. Lancaster's investigations reveal that the dead boy was actually a warlord of his group, a blind youth who held his confederate's weapons, knowing he wouldn't be searched by the police. Lancaster's wife is manhandled by the Puerto Rican gang, bent on terrorizing him. Blind with fury, he nearly kills one of them, and is himself nearly murdered by the gang. He opens the case in a chastened mood. He is able to bring to light that the dead boy was actually a leader of The Horsemen, and that his young sister, his able accomplice, was a prostitute. Lancaster gets Shelley's son to admit that the only knife without blood on it is his, that he

never stabbed anyone, but was afraid not to go along with Chandler, who gets not less than 20 years in a boys' prison. The moronic Nephew is sent to a mental hospital, while Kristien gets a year in prison. Lancaster has destroyed his political chances, but has served his conscience and re-affirmed his wife's love.

A Contemporary Production, Inc. Picture. Harold Hecht was executive producer; Pat Duggan producer. John Frankenheimer directed from a screenplay by Edward Anhalt and J. P. Miller, based on Evan Hunter's novel.

Not for young children.

**"Ring of Fire" with David Janssen,
Joyce Taylor, Frank Gorshin, Joel Marston**
(M-G-M, May, time, 91 min.)

Very good. An outdoor suspense crime melodrama concerning the kidnapping and holding as hostage of a young deputy sheriff by three vicious teen-age bandits. Filmed in MetroColor in the Pacific Northwest, it was made by the Stones — Andrew and Virginia, who gave us "The Last Voyage" and "Cry Terror." The natural disaster featured in this attraction is a realistic forest fire. David Janssen, of TV's "Richard Diamond" series makes a handsome, intelligent deputy sheriff. Joyce Taylor is properly seductive as a member of the criminal trio. Frank Gorshin is convincing as the hardened leader of the young crooks. A great deal of suspense is achieved in the climax, when Janssen, aided by Joyce, saves a whole town's population by running a locomotive over a burning trestle. The outdoor scenery adds much to the picture's values, as does the slang spoken by the youths. Direction is crisp:—

Deputy sheriffs David Janssen and Joel Marston arrest Joyce Taylor, a curvaceous teen-ager and her two companions, Frank Gorshin and Jimmy Johnson, on suspicion of holding up a Tacoma (Wash.) gas station. Janssen fails to frisk Joyce, who on the drive to jail, sneaks a gun from beneath her shirt. The officers are relieved of their guns. Now a prisoner, Janssen plans how to get the youths caught. The hoodlums leave Marston handcuffed to a tree. Janssen secretly alerts his office via the car's radio. He tells the youths he will lead them to safety. They commandeer a car, abandon the police vehicle, and continue on foot through mountainous forestland — the only way they can avoid roadblocks and aerial detection. Johnson drinks steadily, wants to shoot Janssen. But Gorshin wants him as a hostage. Meanwhile, Joyce and the handsome police officer are attracted to each other. When Gorshin dozes while Joyce and Johnson are away, Janssen disarms him, then the others on their return. Aware they face the death penalty for kidnapping, the young criminals warn him not to make a false move, or "you're dead." That night, Joyce tells her sordid life story to Janssen, who is compassionate. He responds to her kiss, not knowing that Gorshin is spying on the scene. The next day, faking a fall, Johnson sends Joyce spinning down a hill into Janssen who loses his gun to the hoodlums while busy saving the girl. She is now on his side. Gorshin, knowing that only Janssen can lead them from the forest, tries to stop Johnson

from killing the deputy. When Johnson charges at Janssen with a tree-branch, the hoodlum loses his footing, plunges to his death. Janssen guides Joyce and Gorshin toward the sheriff's office. Meanwhile, a huge posse has gone into action. Along the way, Gorshin drops a lit cigarette into the tinder-dry brush. Soon, he walks into an ambush, drops his weapon as scores of men point rifles at him. A forest fire is reported. Gorshin accuses Janssen of being intimate with Joyce. He says she's only 17. The girl won't deny the charge, and it looks like Janssen's days as a police officer are over. The fire gets out of hand. Janssen has an idea. There are a locomotive and two coaches at the mill, now flame-encircled. Joyce, despite his protests, helps him run the train to the station in town, where frantic crowds board it, then continue on the only escape route, a 420-foot-long trestle, 200 feet above the river. When the train stalls half way across the trestle, the passengers walk the rest of the way to safety on foot. But Gorshin attempting to escape, falls with the burning trestle and train coaches to his death in the river bed below. Joyce and Janssen, last to leave the train, embrace. Joyce knows the deputy will be waiting for her when she is released from prison.

Produced, directed and written by Andrew Stone. Virginia Stone was co-producer.

Not for young children.

"Mein Kampf" — a Documentary

(Columbia, April; time, 121 min.)

Fine. A gripping two-hour documentary of the rise and ruin of Hitler's Reich, released as the trial in Israel of Adolf Eichmann is capturing important space in news media. Swedish journalist-TV producer Erwin Leiser, a Jew who fled his native Germany, has compiled an absorbing—if often grisly—black-and-white cinematic study, utilizing movies and stills from German files. The actual voices of Hitler, Goering, Goebbels, Hess and others are heard, making their speeches even more frightening and realistic. There is a highly informative—sometimes quite scholarly—narration, delivered in English by Claude Stephenson. Exhibitors will find enormous exploitation possibilities, many excellent ideas being listed in the pressbook. The feature's sensationalism lies in the fantastic but true story it relates. The authentic footage and stills include a great percentage of first-class photojournalism. This is the first comprehensive documentary of the Hitler era given wide showing in post-war West Germany—only last year. Sharper editing would have helped:—

Leiser traces his history of the Hitler regime back through the first World War and its revolutionary consequences in both Germany and the Soviet Union. He then goes back even further to Hitler's childhood. There are photos of his later youth and it is shown how he became a painter of postcards. We see how his book, "Mein Kampf," was begun in 1922, planned as a pamphlet called *Settling Accounts*, and how it was expanded in 1923 when Hitler was in prison following the Beer Hall Putsch. The roles played by Hindenburg and von Papen are vividly shown. We learn how the industrialists backed his swift rise to power, knowing he would halt the Com-

munists—then the largest party. They believed once in power, Hitler would be easily dominated. Once made chancellor, Hitler seizes complete control, outlaws unions, steps up his anti-Semitic program and unites Germany, whose citizens now swear allegiance not to their Fatherland, but to Hitler. Traced are the rapid succession of political victories won by Hitler in the Rhineland, Austria, Sudetenland, Czechoslovakia. We see his role in the Spanish Civil War. Then scenes of the Warsaw Ghetto, mass lime pit graves into which corpses are thrown from a line of pushcarts, the Eichmann executions, concentration camps, children dying on filthy cots, and all the other tragic events of the era now on trial. Last shown is the final victory assault by the Allies and Russia.

A Minerva International Production, produced by Tore Sjöberg and written and directed by Erwin Leiser.

Not for young children.

"The Shadow of the Cat" with Andre Morell, Barbara Shelley, William Lucas, Freda Jackson

(Univ. Int'l, June; time, 79 min.)

Poor. A British suspense drama revolving about a cat who avenges the murder of his aged, wealthy mistress by her husband and two servants. Without marquee names, and lacking suspense, the slow-moving drama offers little for even the most undemanding of crime and suspense fans. Nearly the entire black-and-white film was shot in very dim light. One saving feature: the fang-baring feline sees everything slightly blurred and wider than real-life, giving the patron a cat's-eye view of the happenings:—

Rich, old Catherine Lacey is slain by her husband, Andre Morell, and their two servants, Freda Jackson and Andrew Crawford—all of whom stand to profit by her will. There's one witness to the murder: Tabatha, the victim's tabby cat. The murderer's tell the police and Conrad Phillips, a local newspaper publisher of Catherine's disappearance. Phillips is in love with Barbara Shelley, the slain woman's favorite niece. Visiting, Barbara finds the cat friendly to her, but unusually ferocious towards the murderers. The guilty trio realize the cat must be killed. Crawford, the first to try, slips and falls to his death in the swamps. Freda is killed when she loses her balance when the cat prepares to leap at her from the head of the stairs. Morell's terror of Tabatha grows balance and falls. Morell's terror of Tabatha grows to mammoth proportions. He is obsessed by the power he feels the cat possesses. He lies sick in bed. The cat's hissing and fang-baring is enough to induce a heart attack which kills Morell. Suspicion mounts against the trio. Finally, the cat leads Phillips to the swamp where Catherine's hand is jutting out of her muddy grave. It seems that Catherine's will had been changed by her husband. Tabby does a double take when the house's new tenants declare, "If only uncle will change his will."

B.H.P. Films presentation. A Jon Pennington Production. Produced by Pennington; directed by John Gilling from a screenplay by George Baxt.

Not for the very young.

The Curse of the Werewolf'
with Clifford Evans, Oliver Reed,
Yvonne Romain, Catherine Feller
(Universal-Int'l, June; time, 91 min.)

Good. British producer Michael Carreras offer still another horror feature, this one about a half-human, half beast who can only be slain with a bullet made from a blessed crucifix. The werewolf acts and looks human except when drinking heavily, or when there is a full moon. Then the good-looking youth turns into a furry blood-drinking monster. Set in Spain in the late 18th Century, the suspenseful Eastman Color chiller offers some romance, only a dash of comic relief. There is too much dialogue, not enough action, and no helpful star names. Good production values and the color photography are a big asset. Undiscriminating horror fans should give their approval to this one, which Universal is backing with a solid promotional campaign:—

In the late 18th Century, in a small Spanish farming town, Richard Wordsworth, a beggar arrives as an uninvited guest at the wedding feast of the Marques, Anthony Dawson, and his Marquesa, Josephine Llewellyn. He's given wine, but made to beg for food like a dog, earning the nickname Fido. Chained in the kennels, the beggar comes to resemble a canine, with growling fangs. A generation later, as a punishment, Yvonne Romaine, a young, beautiful deaf-mute servant girl, is ordered to feed Fido. The beggar savagely molests her, then falls a victim to his own bestiality and dies. The girl escapes, murders the evil Marques. She is saved from taking her own life by a professor, Clifford Evans, whose housekeeper, Hira Talfrey, looks after her. The servant girl gives birth to a son, who is adopted by Evans and Hira. Soon, the young woman dies. Some years later, local shepherds report losses among their flocks. The nightwatchman shoot at a wolf. It turns out to be the son of Yvonne, six-year-old Justin Walters that he has shot. The priest proclaims the boy a werewolf, half-human, half-beast. Under tender care, it seems that he is cured, and he develops into a muscular youth, Oliver Reed. He gets a job in the vineyard, where he falls in love with Catherine Feller, daughter of the manager. One night, Martin Mathews, a fellow worker, takes Reed to a low haunt. Reed takes ill, reverts to his animal state, murders a prostitute, then kills Matthews. Later he slays a shepherd. Reed begs Evans to help him. Evans hopes to get him into a monastery, but meanwhile he will have to keep Reed chained. Reed runs away, learns of Matthew's murder at the vineyard. There is a full moon. Reed flees from Catherine, knowing he will harm her. While running, he twists his leg, is nursed back to health by Catherine, to whom he proposes marriage. Before they can elope, Reed is arrested for Matthews' murder. On a night when the full moon shines, Reed turns wolf, kills a cellmate and a guard, crawls up onto the rooftops in the Main Square. Seeing Evans below, Reed has him shoot at him with a silver bullet he knows to be in the gun. Made from a blessed crucifix, it is the only bullet that can destroy a werewolf. The werewolf is slain.

A Hammer Film Production for U-I. Michael Carreras was executive producer; Anthony Nelson Keys,

associate producer. Anthony Hinds produced and Terrence Fisher directed from John Elder's screenplay based on the Guy Endore novel, "The Werewolf of Paris."

Not for the very young.

REZONING SOUGHT BY W. PENNA.
EXHIBITORS; ASK ACE SUPPORT

Exhibitors of Western Pennsylvania have requested support from the American Congress of Exhibitors in their attempt to get three major distributors to rezone controversial areas in and near Pittsburgh.

Harry Hendel, chairman of Allied Motion Picture Theatre Owners of Western Pennsylvania, has disclosed that the groups had gone to ACE because the "arbitrary zone" restrictions were a matter of policy that went beyond the powers of the local exchange managers.

Mr. Hendel's objections were directed at zones that placed theatres together for bidding purposes that were allegedly out of competition with each other — in one case, theatres eight miles apart are in the same bidding zone.

Warner Bros., M-G-M and United Artists are the three film companies in question.

The Pittsburgh area is now divided into 10 zones, with 10 prints delivered to the area. Theatres within the zones bid competitively, the winner getting exclusive playdating of the product.

Declared Mr. Hendel, "Our problem is that the zoning is arbitrary, and the distributors have set up a zone without consulting exhibition."

The Western Pennsylvania Allied leader suggested that the distributors act on the problem and seek exhibitors' advice before the situation reaches the courts for official legal action.

RKO GENERAL ACQUIRES CONTROL
OF VIDEO INDEPENDENT THEATRES

RKO General has purchased controlling interest in Video Independent Theaters for an undisclosed amount, it was announced in Oklahoma City. The deal reportedly involves the purchase of more than 100,000 shares of Video, which owns 128 theatres in Oklahoma, Texas and New Mexico, in addition to numerous associated interests.

According to Video's C.O. Fulgham, who will be general manager of the new organization under RKO General, the sale is subject to FCC approval because of Video's extensive holdings in the broadcasting field. Mr. Fulgham anticipated no changes in personnel.

U-I Sets Multiple First-Runs
(Continued from Front Page)

is not new. But a consistent policy of multiple first-runs for a string of important attractions in suburban standard and drive-in situations is news.

Recently Paramount allowed "Psycho" to remain on New York's Broadway after the picture opened in neighborhood situations.

Now, industry eyes will be on Detroit. It is a bold move by Universal. If the plans proves a winner for the highly successful film company, it can be expected to be adopted wherever applicable by the distributor and the other majors.

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No. 18

UNOFFICIAL 60-MAN MEMPHIS GROUP TO CLASSIFY FILMS

A phone call from a naval officer stationed near Memphis to the pastor of that city's First Baptist Church asking what could be done about halting the showing of objectionable films near a naval base, is reported to be a catalyst in the establishment last week of an unofficial motion picture classification group in Memphis.

The pastor, Dr. Paul Caudill, now is founder and chairman of the Judeo-Christian Council for Decency, a 60-member committee with no official connection to the authorities, which will review films, recommend support of worthy ones and issue classifications.

Dr. Caudill, denying his group is a censoring body, calls it "but an effort to point out the merits and demerits of pictures. The Council will not seek to usurp the local censor board's power, he asserted.

The committee will rate films either (1) acceptable for family, (2) acceptable for adults only, or (3) morally objectionable.

Churches, civic bodies and newspaper will be utilized to disseminate the ratings given pictures by the Council.

Half the membership of the committee will be divided into 10 Jewish members, 10 Catholic members and 10 Protestants.

The broad base of the new group's membership should give it a great deal of prestige in Memphis. Certainly it will receive more acceptance from the general public than any single religious sect's film-reviewing committee.

Anti-classificationists in Memphis will have a tough time opposing local citizens representing the major faiths.

LIPPERT FOR CLASSIFICATION

Robert L. Lippert is another important industryite who has announced his support of classification of motion pictures.

Mr. Lippert holds that the alternative would be to impose censorship that would vitiate or destroy the vitality of the industry.

The 20th-Fox producer, speaking before a group of California exhibitors, declared that film classification has been accepted in such countries as Italy and France on an eminently successful basis. In both nations, he asserted, classification is a "sensible division" between pictures for adults and for minors under the age of 18.

Mr. Lippert believes that good as some motion pictures are, they are not made to be seen by children.

TOA WILL PUSH ITS PLAN TO TELL FILM CONTENTS TO PARENTS

Albert M. Pickus, president of Theatre Owners of America, speaking at the recent annual convention of the Montana Theatres Association, declared that TOA is pledged to develop and make operable for its members a method of distributing information on film content in order to fully inform prospective patrons — parents in particular — of the nature of pictures offered in local theatres.

Mr. Pickus said that TOA will continue the parleys it has begun in New York with the Motion Picture Association of America, individual producers and film executives.

The film content information service was approved by the TOA board recently as one method of reducing demands for censorship of motion pictures.

Mr. Pickus also noted that attaining the means of implementing his organization's informational service to fight censorship is one of the three most urgent tasks of exhibition today. The others: to increase the supply of product and to "defeat pay-TV."

With the film content data, "every conscientious parent will be able to decide whether this is a picture he wants his children to see. Then no one can say they were not forewarned of the subject and content of any individual picture," the TOA president observed.

Censor Plans "Clean Up" Drive

Norman C. Mason, who assumed office on May 1 as chairman of the Maryland's state censor board, has expressed hope that he will be able to "clean up" the motion pictures shown in Maryland.

His prime reason: "Movie audiences today are made up for the most part of teen-agers, their younger brothers and sisters, and young adults — an age group most susceptible to obscenity and violence in films."

Exhibs. Gave Disney Profit While TV Revenue Dropped

Walt Disney Productions' film rentals increased \$2,404,048 for the six months ended April, 1960, while the corporation's television revenue decreased \$84,710 for the same period.

New England Meet

The Independent Exhibitors, Inc. and Drive-In Theatres Association of New England will conduct its 30th anniversary regional convention at Chatham Bars Inn, Chatham, Cape Cod, Mass., September 5 through 7, it was announced.

"The Parent Trap" with Hayley Mills,**Maureen O'Hara and Brian Keith***(Buena Vista, June; time, 124 min.)*

Very good. Hayley Mills ("Pollyanna") once again demonstrates her tremendous talent. In this Disney comedy, lensed in Technicolor, she brilliantly portrays twin sisters, separated from early childhood by divorced parents, who meet accidentally in summer camp as 13-year-olds, learn they have the same mother and father, and plot to reunite the family. It's all done in good taste with a mixture of sophisticated humor and sight gags. Maureen O'Hara is lovely as the girls' Bostonian mother. Rugged Brian Keith is impressive as their California rancher father. Joanna Barnes is convincing as a gold-digger out to snare Keith. Charlie Ruggles is fine as a grandfather. The film, which will make patrons shed a few tears as well as chuckle, has a major fault in its overmilking of comedy situations, which will hurt its effectiveness with more demanding patrons. Photography, with fine special effects, is first-rate. Direction is excellent:—

Sharon McKendrick (Hayley Mills) meets her look-alike Susan Evers (Hayley Mills) at a summer camp for girls. Sharon is a prim and proper Bostonian; Susan a tomboy from Carmel, Calif. A mutual antagonism starts immediately, and after several dramatic pranks, the girls are placed in a cabin of their own — to punish each other or learn to live together. They soon discover they are twin sisters. Sharon's mother, Maureen O'Hara, had separated from their father, Brian Keith, when the girls were very young. Sharon lives with her mother and domineering grandmother in Boston; Susan with her rancher father in California. The girls decide to reunite their parents. At the summer's end, they change places, Susan going to Boston; Sharon to California. They communicate by phone. The girls' plans have to be expedited when Sharon learns that gold-digging Joanna Barnes is about to marry Keith. Susan reveals her true identity, brings her mother to the ranch. The girls plot against Joanna when she accompanies Keith and them on a camping trip. With tricks such as pouring honey on Joanna's toes for bear cubs to lick, the city-loving beauty soon is so miserable that she abandons all thoughts of marrying Keith and rushes back to town. Through recreating the atmosphere of their parent's first date at an Italian restaurant, the twins help Maureen and Keith to resolve their marital differences and head for the altar once again.

A Walt Disney Production written for the screen and directed by David Swift. Based on the book, "Das Doppelte Lottchen," by Erich Kastner. Unobjectionable for all.

"Return to Peyton Place" with Carol Lynley,**Jeff Chandler, Eleanor Parker, Mary Astor,****Robert Sterling, Luciana Paluzzi, Tuesday Weld***(20th-Fox, May; time, 122 min.)*

Good. The sequel to a money-maker will have to depend primarily on the popularity of the first "Peyton Place" if it is to achieve important box-office success. If sales of the Dell paperback edition of the second "Peyton" book are an indication, there is

tremendous interest in the new CinemaScope-Color film. The main plot revolves about Allison MacKenzie, a teen-ager whose first novel exposes the secrets, prejudices and false morality of Peyton Place, her New England home town. Carol Lynley, the "Blue Denim" girl, is competent as Allison. Jeff Chandler portrays her sophisticated New York publisher, Eleanor Parker, her mother. Mary Astor is outstanding as a bigoted, possessive mother. There is some suspense, comic relief, romance. A fine assortment of old and new faces. Despite its 122 minutes, few of the picture's characters are given any depth. Best scene: a takeoff on TV shows. Direction, sharp; photography, fine:—

Young Carol Lynley, living in Peyton Place, a small New England resort town, is called to New York by Jeff Chandler, a publisher who plans to print her first novel. He turns out to be a tough editor. She is attracted to him, although he is married. In Peyton Place, trouble brews in the household of Carol's friend, Brett Halsey, who has brought his pregnant bride, Luciana Paluzzi, an Italian model, home to meet his bigoted, domineering mother, Mary Astor. Carol's mother, Eleanor Parker is enraged when she reads her daughter's book, which exposes the prejudices of Peyton Place. Carol's father, Robert Sterling, the high school principal, is proud of Carol; thinks the book is well written. Carol's old friend, Tuesday Weld, finds difficulty when the novel is published. Her new boy friend, ski instructor Gunnar Helstrom, rejects her when he learns she has a lurid past. Luciana breaks a leg skiing down a steep slope in an attempt to lose her child. Miss Astor, infuriated by the book, calls a town council meeting to have Sterling dismissed for allowing the book in the library. Carol returns to Peyton with Chandler, who reminds the townspeople of the basic American right of free speech. Her mother also defends her. Tuesday, who has run away, returns to speak out against the townspeople who shunned her after she killed her stepfather who raped her. Sterling wins a vote of confidence. Tuesday and Helstrom are reunited, as are Luciana and Halsey. Carol stays in Peyton while Chandler returns to New York. She realizes she cannot continue to wreck his marriage.

Produced by Jerry Wald. Jose Ferrer directed from Ronald Alexander's screenplay based on the novel by Grace Metalious. Not for children.

"The Minotaur -- The Wild Beast of Crete"**Bob Mathias, Rosanna Schiaffino,****Alberto Lupo, and Rick Battaglia***(United Artists, May; time, 92 min.)*

Fair. An English-dubbed, Italian-made spectacle set in pagan Greece, dealing with the fabled Theseus who slew the Minotaur, the half-man, half-beast to which were sacrificed young men and virgins. For intrigue and romance, there is a young Grecian and her wicked twin sister, a princess of Crete, both vying for Theseus' affection. The lavish, suspenseful drama, filmed in Technicolor and Totalscope in Italy and Yugoslavia, features ritual dances, large-scale battles, sword fights, and a goddess of the sea. Action fans should like this epic which stars Bob Mathias, winner of two Olympic and four U.S. National Decathlon championships, as Theseus. Beautiful Ro-

sanna Schiaffino plays the twin sisters. The plot is easier to follow than those of most spectacles. There is an excessive amount of violence. Direction is good; photography and special effects, fine:—

Tina Lattanzi, the queen of pre-Christian Crete lies on her deathbed. The King, Carlo Timberlani, offers human sacrifices of young men and virgins to Minotaur, Milo Malagoli, a half-man, half-bull monster, living in a labyrinth beneath the temple. Before she dies, the queen reveals that Rosanna Schiaffino, the beautiful heiress to the throne, is not their only child. An identical twin, Rosanna Schiaffino, lives in a small Greek village where she was sent to be raised as a shepherdess, because Cretan law requires that when twins are born, one must be thrown to the Minotaur. The queen makes the king promise to return to Crete the exiled twin, who does not know of her royal blood, and to pass a law ending human sacrifice. But the daughter raised by the king and queen is haughty and vicious. She plots with her lover, Alberto Lupo, to keep her father bedridden with drugs while Lupo goes to Greece to slay her twin. But after having ravaged most of the shepherdesses' village, Lupo and his hired thugs are driven off by Rik Battaglia, a young Cretan, and his friend, Bob Mathias, before the girl can be slain. Battaglia is amazed at the girl's resemblance to the Cretan princess. Mathias, in love with the girl, persuades her to go with them to Athens, where she learns that Mathias is the son of Nerio Bernadri, king of Athens. Lupo appears in Athens, says that unless the Greek-raised twin is killed, Battaglia's father will be beheaded, and his young sister thrown to the Minotaur. Battaglia finds he can't take the girl's life. He and Mathias then sail to Crete to rescue his family. There they are captured by the princess. Mathias is offered the alternative of marrying her or seeing his good friend and his family slain. Pretending affection for the princess, Mathias attends the sacrificial ceremonies with her, trying in vain to save Battaglia. Fleeing, Mathias falls into the sea with an arrow through him. He gains consciousness in the grotto of Amphitrite, Susanne Loret, Goddess of the Sea, who wants him to stay as her lover. In her magic pool, she shows him the victory of Crete over Greece and the princess' twin being taken with over young captives for sacrifice to the Minotaur. Realizing he can't return her love, the goddess permits him to return to Crete. He finds the twin in prison, and the princess, who believes Mathias is dead, torturing her and preparing to mutilate her face. The princess is accidentally blinded with her own hot iron and falls into the pit where wild dogs are kept. At Mathias' request, the shepherdess pretends to be the princess and orders Mathias thrown to the Minotaur. Then she visits her father, who believes her story because she cries. It seems the hardened princess never wept. To learn who really died in the dog pit, Lupo has Mathias taken to the torture chamber, burns him with an iron. Confronted with this, the shepherdess gives herself away, and Lupo extracts a promise of marriage from her in return for Mathias' life. Mathias escapes and enters the labyrinth to slay the Minotaur. The shepherdess follows him, and unravels thread from her cloak so that they may find their way out. After a bloody battle, Mathias slays the monster. Out of the laby-

rinth, they find the populace has revolted, killed Lupo and his guards and returned the throne of Crete to the king, who outlaws sacrifices forever.

Produced by Agliana-Mordini-Illiria Film. Giorgio Agliana and Dino Mordini were producers. Silvio Amadio directed from a screenplay by S. Continenza, G. P. Callegari and Daniel Mainwaring.

Not for young children.

"Master of the World" with Vincent Price, Henry Hull, Charles Bronson, Mary Webster
(*American Int'l, May; time, 104 min.*)

Very good. Two science-fiction novels of Jules Verne (1828-1905) have been converted into a highly entertaining box-office attraction in Magna-Color and StereoSonic Sound. Vincent Price is perfect as Robur, the fanatic "citizen of the world" who in 1848 tried to achieve global peace at the cost of destroying the earth's armed forces and munitions factories. The inventive Verne ("20,000 Leagues," "Around the World in 80 Days") has Robur commanding a huge luxury craft which flies, floats, operates on land and underwater. Charles Bronson is believable as a U.S. Government investigator captured by Price, along with Henry Hull, a greedy munitions-manufacturer; Mary Webster, his daughter; and David Frankham, her stuffy, jealous fiance. There's suspense, action, humor, and a romantic triangle. The special effects are excellent, except for an artificial-looking mountain in the first scene. Clever use is made of stereo sound. A prologue of newsreel footage of man's early flight attempts is worth the price of admission alone. Direction is crisp:—

In Morgantown, Pa., on an April evening in 1848, a nearby mountain trembles and a man's voice booms from it, causing the populace to panic. Abruptly, all is silent again. Charles Bronson, a representative of the Department of the Interior, attends a meeting of a balloon society headed by Henry Hull, a munitions-maker. His assistant is David Frankham, a young man intent on marrying Hull's daughter, Mary Webster. When the four are investigating, in a balloon over the mountain, they are shot down by a structure within the crater. They revive to find themselves prisoners in what seems to be a ship's cabin. Wally Campo, the first mate, takes them to Vincent Price, captain of the luxury craft, the Albatross, which is flying high over the East coast. Price says he's a citizen of the world. Bronson and Mary are attracted to each other. Frankham is jealous. Sighting a warship in the Atlantic, Price orders the ship evacuated. Answered by cannon fire, he drops bombs on the vessel, sinking it. Frankham is now determined to kill Bronson, his rival. Bronson informs on Frankham and Hull, when he deems their escape plan suicidal. Frankham is made to hang from a rope while the craft is flying. Bronson does likewise, taking the aged Hull's place. He saves Frankham's life. Bronson refuses a place on Price's staff. Price drops leaflets before destroying London's Navy Yards. Price is wounded by glass from his ship while bombing some desert armies in combat. The Albatross drops anchor on a Mediterranean isle for repairs. Bronson has Hull and Mary escape via the anchor rope. After setting a bomb in the Albatross, Bronson

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"Master of the World"*(Continued from Page 71)*

is knocked out by Frankham, just manages to gain consciousness and escape before the great craft explodes, with its crew aboard. Bronson and Mary declare their love for each other.

A James H. Nicholson-Samuel Z. Arkoff Production. Produced by Nicholson and directed by William Witney from a screenplay by Richard Matheson. Based on two Jules Verne novels, "Master of the World" and "Robur, the Conqueror." Arkoff was executive producer. Family.

"The Fabulous World of Jules Verne"**Lou Tock, Ernie Navarra, Milo Holl***(Warner Bros., June; time, 95 min.)*

Good. A Czech-made, English-dubbed adventure story about a band of pirates who kidnap a professor and his assistant in order to gain knowledge of their experiments on high explosives. Winner of the Grand Prize at the Brussels Film Festival, the Joseph E. Levine presentation is filmed in black-and-white and MystiMation, a process combining live-action, cartoons, and woodcuts. Among genius Verne's 75-year-old inventions shown are mammoth, fin-flapping submarines, balloons, and underwater motorcycles. Only star name is Hugh Downs, TV personality, who narrates a 3-minute prologue about Verne. The process overshadows the weak story, producing a slow-moving arty effect which will displease the unsophisticated action fan, attracted by a razzle-dazzle promotion campaign:—

In a lonely seaside mansion, Ernie Navarra, a professor-scientist, and his assistant, Lou Tock, work to perfect a deadly, powerful explosive. One night, a band of pirates abduct them. On a yacht, Navarra is introduced to their leader, Milo Holl, who explains that he wants to help the professor finish his experiments and keep the explosive from falling into evil hand. Tock is imprisoned in the pirate's submarine, which follows the yacht. He begins to distrust Holl, when the submarine rams and sinks a merchant ship. The pirates, wearing diving equipment, loot the sunken vessel, and pick up the lone survivor, a young woman, Jane Zalata. The pirates reach their base, a rocky volcanic island in the Atlantic, which can only be entered through an underwater tunnel. The professor and Jane are taken to Holl's palace. Tock is interned in an isolated shack. His effort to warn the professor fails, but he does send a message to the outside world, via a balloon. Tock volunteers to fix a cable on the floor of the undersea tunnel. He tries to escape, but his oxygen becomes exhausted after he fights an octopus and he falls unconscious. However, a French submarine, answering his balloon message, arrives in time to save him. But the sub is rammed by the pirates and sinks. Tock escapes. Meanwhile the professor discovers the pirates are about to fire a missile using his powerful explosive at a large international fleet advancing on the island. He loosens the missile from its cradle and it explodes, blowing up the isle. The only survivors are Tock and Jane, who escape in a giant balloon.

Karel Zeman directed. Unobjectionable for all.

"Bimbo the Great" with Claus Holm, Germaine Damar, Elma Karlowa and Elke Aberle*(Warner Bros., June; time, 96 min.)*

Fair. A routine, German-made circus melodrama in Circoscope, with EastmanColor by Pathe. The English-dubbed feature, a Joseph E. Levine presentation, is being packaged with "The Fabulous World of Jules Verne." Bimbo is a star aerialist whose wife is killed by his jealous brother while trying to do away with Bimbo. Misery follows. Bimbo starts drinking, is fired, sees his daughter taken from him. A pretty lion-tamer helps set things right. The film's faults: no star names, insufficient suspense and action. Much of the plot is too adult to interest the kiddies' who get to see only a few circus acts:—

Claus Holm, starred by a German circus as Bimbo the Great, and his wife, Germaine Damar, perform a death-defying trapeze act in which an elephant brings his foot down on a teeterboard, sending Holm up to a trapeze. Then the animal propels Germaine upward into Holm's outstretched hands. Holm's jealous half-brother tampers with the teeterboard before the act begins. Holm notices the trapeze is twisted, climbs the ladder instead of using the board, in order to save time. Before the half-brother can warn Germaine, she is shot into the air, misses Holm's hand, and is killed. The court clears Holm, who quickly takes to drinking, is soon fired. The circus owner hires Elma Karlowa, a lion tamer, to replace Holm. She is attracted to Holm, tries to help him regain faith in himself. Holm, however, shuts everyone out except his young daughter. But when Holm hears that his brother is scheming to take his place as Elma's partner, he returns to the circus. Enraged, his brother tells the authorities that Holm's child has run away from her aunt to live with her father. Holm learns of this treachery and the two men have a fight. The tent starts on fire, and his brother, repenting, helps Holm and his daughter escape. Before dying from his burns in the hospital, Holm's brother confesses that he has again tampered with the teeterboard. It is fixed just in time. Holm tells his delighted child that he will marry Elma.

A Corona Film Production, produced by Alexander Gruter and directed by Harold Philipp. Unobjectionable for all.

Brief Reviews

"Two Loves" (M-G-M). Fine. An absorbing drama, set in a remote New Zealand village. The romantic awakening of a schoolmarm from Pennsylvania by a student-teacher, Laurence Harvey. Jack Hawkins portrays a school inspector; Nobu McCarthy a Maori teenager. CinemaScope-Metrocolor. Adult fare. Time: 100 min.

"Mad-Dog Coll" (Col.). A standard black-and-white crime melodrama with no marquee names. Newcomer John Chandler is convincing as the vicious gunman who challenged Dutch Schultz. Adult farc. Supporting feature quality. Time: 86 min.

Full reviews of the above will appear in the next issue.

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BLIND BIDS AND HOLIDAY TIME

The Northern California Theatre Owners Association this week assailed United Artists for seeking competitive bidding for the prime Christmas playtime of two features which are not available for screening.

The California exhibitors, in a strongly worded resolution, urged their fellow theatre owners to refuse to bid on any features prior to screening availability. The pictures involved are "One, Two Three" and "Pocketful of Miracles."

Irving M. Levin, NCTOA president, sent a copy of the resolution to Theatre Owners of America with a request for national support against "blind bidding."

It is understood that theatres in the Northern California territory were advised by letters from UA that the two films will not be available until on or about Dec. 27, 1961, that "there is no screening print available" and that the distributor "would not be able to hold up bids until such a time as the picture is screened."

The exhibitor association's resolution said that "it is impossible for the exhibitors who have received these applications, or for any other exhibitor, to make an intelligent bid for the picture in the absence of their being available for screening prior to the making of the bid."

"It is the understanding of this board that every exhibitor entering into negotiations for such a picture is entitled to the opportunity of viewing same in advance of bidding or otherwise negotiating for its license.

Recently, Paramount reportedly had the audacity to inform TOA that unfortunately two of its releases would not be completed in time for screening by exhibitors before bidding.

Blind selling is one of the most blatant distributor malpractices. It has been suggested by several of the Northern California exhibitors that in the present case, UA is trying to insure prime holiday playtime for its attractions.

Blind bidding is intolerable, even in an instance where a distributor suddenly finds that a picture it had planned to release during a certain holiday period will not be ready in time for pre-bidding screenings.

There is no valid reason for an exhibitor's having to buy a pig in a poke solely because the film company has failed to meet its own schedule.

To ask for blind bidding on a picture not expected to be available for nine months is an unreasonable—if not unethical and illegal—request. It is helpful to

the theatre operator in one respect, however. The blind bidding request places the exhibitor on his guard as to the quality of the product in question.

Furthermore, with film companies releasing their best product only during holiday periods, it might not be a bad idea for a film company to buck the trend and to offer a late film in an "orphan period," giving the public a better opportunity to see it.

Only too often do movie-goers in communities with several theatres complain that they do not have an opportunity to see all the important pictures they would like to, simply because the films are all playing concurrently.

This rash of quality product is followed by a long, lean period when the discriminating patron — and this type of ticket-buyer seems to be in the majority
(Continued on Back Page)

ATLANTA CENSOR UNCONSTITUTIONAL HELD VIOLATION OF FREE SPEECH

Judge Luther Alverson of Fulton County (Ga.) Superior Court has ruled the Atlanta censorship law unconstitutional on the ground that it violates free speech.

The decision came as a temporary restraining order forbidding the city's censor to ban "Never on Sunday" as obscene.

City Attorney Edwin L. Sterne feels that the ruling definitely jeopardizes future action by the city Board of Censor, even though the ruling concerned the one film only. The city's censorship laws also found to be vague and indefinite by Judge Alverson.

Lopert Pictures, the film's distributor, brought the action.

M-G-M COST CONTROL SYSTEM

Starting June 1, Metro-Goldwyn Mayer will operate according to a new cost control system which has been planned to reduce studio production expenses for both Metro and outside producers. No longer will there be a set overhead percentage charge for producer.

The new system allows cost-cutting through efficiency incentives, with charges to be made only for the specific services and facilities used on each individual picture.

Reducing production overhead certainly should be a stimulus for increased film-making.

Now, if only Metro and the indie producers using its studio would add the money saved under the new plan to each picture's promotion budget.

**"The Plunderers" with Jeff Chandler,
John Saxon, Dolores Hart, Marsha Hunt,
Jay C. Flippen, Ray Stricklyn and
James Westerfield**

(Allied Artists, current; time, 94 min.)

Very good. An above-average suspense-crammed Western about four violent juvenile delinquents of a century ago who take over a small, quiet town when its citizens show they can be intimidated. Jeff Chandler gives a strong portrayal of a one-armed Civil War hero who conducts a literal single-handed fight to retake the town. Dolores Hart is the shopkeeper's pretty daughter in love with Chandler, many years her senior. Ray Stricklyn is outstanding as the hoodlum's leader. John Saxon is a suave, clever Mexican, who leers at, later tries to rape Dolores. Jay C. Flippen is perfect as the sheriff finding courage. Black-and-white photography is excellent:—

Four young saddle tramps ride into a quiet, forlorn Western town. The quartet comprises their small, wiry leader, Ray Stricklyn; John Saxon, a handsome Mexican; Roger Torrey, a giant-sized bully; and Dee Pollock, the youngest. Jeff Chandler, a rancher with a paralyzed right arm, who was a Civil War hero, refuses to become involved. Marsha Hunt, a widow, with whom he recently had an affair, calls him a coward. When the timid sheriff, Jay C. Flippen, gets up some courage, and tries to stop the young hoods from collecting the town's weapons, he is killed by Stricklyn. An enraged barkeeper is beaten up badly by Torrey. When Chandler goes to his ranch to get his gun, Stricklyn and Torrey, tipped off by an old drunken derelict, are waiting for him. Torrey gives Chandler a bad drubbing. The storekeeper's young daughter, Dolores Hart, who loves Chandler, visits his farm, breathes new courage into him. They return to town and Chandler organizes the townsmen. Young Pollock, shocked by Stricklyn's killing the sheriff, has a spat with his leader, and leaves the bar to get his horse. He is captured by Chandler, as is Saxon, when he tries to rape Dolores. When Saxon draws a knife on Chandler, Dolores shoots him dead. Next, Chandler challenges the huge Torrey to a knife fight. The young giant loses. Terrified, Stricklyn dashes out into the street, wildly firing two pistols, and is gunned down by Chandler. At Chandler's suggestion, Pollock is set free. Chandler knows the youth won't forget what transpired. Chandler and Dolores will face the future together.

An August Production, produced and directed by Joseph Pevney from Bob Barbash's script. Scott R. Dunlap was executive producer. Not for young children.

**"Ferry to Hong Kong" with Curt Jurgens,
Orson Welles and Sylvia Syms**
(20th-Fox, May; time, 103 min.)

Poor. A melodrama dealing with a middle-aged, Austrian drifter who suddenly finds himself confined on the Hong Kong-Macao ferry when the authorities of both ports refuse to admit him. Although photographed in CinemaScope and color on location, there is hardly enough happening to hold the viewer's interest, except for one scene, when the alcoholic tramp, adequately played by Curt Jurgens, leads a

fight against Chinese pirates. Orson Welles can do little with his poorly etched role of a pompous ferry captain. Photography, taking little advantage of Oriental background, is satisfactory:—

Curt Jurgens, exiled from his native Austria, is a cynical, heavy-drinking drifter. Following a brawl in a Hong Kong night club, police toss him aboard the ferry-boat with a one-way ticket to Macao. The ferry's captain, Orson Welles, is an immaculate, self-deceiving, huge, pompous fellows who looks upon Jurgens as a "stinking piece of human refuse." On reaching Macao, the Portuguese refuses to let Jurgens ashore. In Hong Kong, the authorities are amused, but consider Jurgens expelled. Welles is enraged, Jurgens accepts the fact he is to live aboard the creaking vessel, the Fa Tsan, known as the Fat Annie. Schoolteacher Sylvia Syms, braves Jurgens' rebuffs, tries to help him. He reveals a kind of charm with her wealthy young pupils. Driven near the China coast by a storm, the Fa Tsan is boarded by vicious pirates who seek ransom from the families of the rich children. Jurgens shows he's not just an idling tramp. He lures the pirate chief in front of the ship's furnace, where he is burned to death by a sheet of flames. Jurgens, aided by Welles — who turns out to be an ex-confidence man — and the crew, retake the ship in a quick gun battle. The storm-battered ferry boat is lost, but Welles has to admire Jurgens, who indicates he may settle down with Sylvia after slaying some more dragons.

A Lewis Gilbert Production, produced by George Maynard and directed by Lewis Gilbert from a script Gilbert co-authored with Vernon Harris, based on Simon Kent's novel.

Unobjectionable for all.

**"The Pleasure of His Company" with
Fred Astaire, Debbie Reynolds, Lilli Palmer
and Tab Hunter**

(Paramount, special; time, 115 min.)

Good. A slick, sophisticated comedy about an aging international playboy who returns home to San Francisco for the wedding of a daughter he hasn't seen in 20 years and tries to steal her away, as well as his first wife. Topping the sales points of the feature — which was a play on Broadway for more than a year — are its exceptional star power, its goodly number of chuckles, its many interesting views of 'Frisco, and its costly sets and costumes. Astaire is perfect as the suave playboy; Debbie Reynolds is charming as his daughter; Tab Hunter is competent as her rancher fiancé. Lilli Palmer is outstanding as the wise ex-wife. Charlie Ruggles recreates the grandfather role which won him Broadway's Antoinette Perry Award. Harold Fong plays a spirited Chinese houseboy. Direction is expert; photography, fine:—

International playboy Fred Astaire returns to San Francisco for the first time in 20 years to attend the wedding of his daughter, Debbie Reynolds. His ex-wife and Debbie's mother, Lilli Palmer, is now happily married to Gary Merrill, a solid, conservative business leader. Debbie, who has kept a scrapbook of Astaire's global adventures, is overjoyed at her father's homecoming. Astaire quickly bribes the Chinese houseboy, Harold Fong, to let him use Merrill's study overlooking the bay as his bedroom. Fong

is enchanted with Astaire's conversational Cantonese. Lilli's father, Charlie Ruggles, knows Astaire will make things lively, and he stays at the mansion rather than at his club. Astaire gives Debbie an emerald pearl necklace which he says belonged to his grandmother. Actually, he once gave it to Lilli; took it back when they separated. Astaire escorts his daughter to a dance when her rancher fiance, Tab Hunter, has to tend a sick prize bull. Hunter is no match for the debonair Astaire when the three "do" San Francisco together. Debbie develops what Lilli terms a rather violent attack of Astaire. Tab quarrels with Debbie, who is tempted to accept her father's offer to postpone the marriage, tour the Mediterranean in a friend's yacht with him. Astaire turns up at the wedding rehearsal with an arm sprained when he fell of a steer at Hunter's ranch. Debbie says she will go with her father — so he can lean on her in his "old age." Stung, he rejects her offer. It is learned that Astaire has two seats reserved on his outgoing flight. Merrill is afraid his wife is rejoining Astaire, but soon is indignant when Astaire boards the plane with Fong, his valued houseboy. Ruggles points out all got off rather lightly — in return for the pleasure of Astaire's company.

A Perlberg-Seaton Production. William Perlberg produced, George Seaton directed from Samuel Taylor's screenplay based on the Broadway play by Taylor with Cornelia Otis Skinner. For mature audiences.

**"Two Loves" with Shirley MacLaine,
Laurence Harvey, Jack Hawkins,
Juano Hernandez, Nobu McCarthy**
(M-G-M, May; time, 100 mins.)

Fine. A romantic drama centering about the sexual re-awakening of a Pennsylvania woman teaching grade school in the back country of New Zealand. The rather unusual plot, the marquee strength of its stars, and the fascinating foreign backgrounds—photographed in CinemaScope and MetroColor — all add up to fine box-office, with special appeal to women. Miss MacLaine shows her great talent as the frigid teacher. Harvey is competent as a frustrated, neurotic, alcoholic. Jack Hawkins, the third side of the triangle, ably portrays a school inspector. Nobu McCarthy is a pretty, carefree teen-age Maori. Direction is sharp:—

In a remote village in Northern New Zealand. Shirley MacLaine, a young spinster, hides her femininity behind bulky tweeds as a teacher in a little school house. She lavishes all of her love on her Maori pupils, who are fond of her and her easy-going manner. Laurence Harvey, an irresponsible, heavy-drinking student-teacher is attracted to Shirley, who reluctantly allows him to visit her. She learns he wants to be a singer, and she tries to tutor him. Shirley reveals that when a young man back home in Pennsylvania was too poor and proud to marry her, she took the opportunity of visiting relatives in New Zealand, where she has settled. Jack Hawkins, a middle-aged conservative school inspector, who is separated from his wife, is also attracted to Shirley. A beautiful 15-year-old Maori student, Nobu McCarthy, becomes pregnant, is happy that, although unwed, she is going to have a baby. Shirley visits

Juano Hernandez, the Maori village leader, asks him to make the young man responsible marry Nobu. Hernandez sees nothing wrong with what has happened, says his people will look after the infant. He asks Shirley why she doesn't have a child. Nobu has a miscarriage. Shirley visits her in the hospital, admits to Nobu that the teen-ager is more of a woman than she is. Harvey, a loner, follows the busload of picnicking teachers on his motorcycle. While Shirley is with Hawkins, Harvey makes believe he has shot himself. Later when Shirley won't have an affair with him, a drunken Harvey takes his own life via a wild motorcycle ride. At his funeral, Nobu indicates that he was the father of her lost child. Shirley feels responsible for Harvey's death. She decides to marry Hawkins.

A Julian Blaustein Production. Blaustein produced and Charles Winters directed from Ben Maddow's screenplay, based on a novel, "Spinster," by Sylvia Ashton-Warner. Adult fare.

**"Mad-Dog Coll" with John Chandler,
Kay Doubleday and Brooke Hayward**
(Columbia, May; time, 86 min.)

Good. A standard, starless crime melodrama about Vincent "Mad-Dog" Coll, the vicious killer of the 1920s who dared to oppose Dutch Schultz for control of New York's rackets. Filmed in Manhattan, in black-and-white, the sordid feature, best suited as part of a twin bill, should please crime-action fans. Newcomer John Chandler smirks and looks convincingly psychotic in the title role. There is some romance, a good deal of suspense, but a shallow, story line with no comic relief. An attempt is made to show the influence of a brutal father on Coll. Photography is fine:—

As a boy, Vincent Coll is mistreated by his brutal father. He's also bullied by neighborhood youths, until he uses a monkey-wrench as a club. Later, a machine gun will be his "equalizer." At 17, Coll, (John Chandler) and his boyhood pal, Neil Nephew, meet two pretty neighborhood girls, Brooke Hayward and Joy Harmon. Brook is attracted to Chandler, but doesn't like his rough and over-assured manner with her. Chandler, Nephew and their buddy, Jerry Orbach, slug a truckman, steal a sewing machine — their first "job." Chandler already shows the viciousness which becomes his trademark. Five years later, a police detective, Telly Savalas, who has been following Chandler, watches his garage headquarters. Two hoodlums arrive. Inside they are "persuaded" by Chandler to join his new mob which will oppose Dutch Schultz for racket control of New York. Later, Brooke arrives, now in her early twenties. She carries a violin case. Chandler forces her to leave with him, uses the case to hold his machine gun and money from a robbery. He drives her to a lonely place. She shoots him in the shoulder. This does not stop him from assaulting her, it is indicated. A year later, Chandler is raiding Schultz's speakeasies, forcing their owners to buy liquor which he has hi-jacked from the Dutchman. Chandler meets and charms Kay Doubleday, a burlesque dancer. Meanwhile, Schultz, Vince Gardenia, hires a gunman to slay Chandler. The man makes a mistake, kills one of

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Reviewed Recently

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"Mad-Dog Coll"

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Chandler's men who happens to be wearing his boss' coat. Brooke is now in love with Orbach. Kay wants Chandler to quit the rackets, marry her. He won't. In a gunbattle between Chandler and some of Schultz' men, two children are fatally shot. The public is enraged. Schultz keeps knocking off Chandler's men. Dubbed the Mad Dog, Chandler goes into hiding. Detective Savelas calls in Orbach and Brooke, asks their cooperation in getting Chandler. It is Orbach, finally seeing how insane Chandler is, who tells Savelas where to find Chandler. The Mad Dog is gunned down in a drug store phone booth.

A Thalia Film. Produced by Edward Schreiber and directed by Burt Balaban from Schreiber's screenplay. Based on material by Leo Lieberman.

Adult fare.

Brief Reviews

"The Big Show" (20th-Fox) Good. Romantic melodrama about the private lives of a divided circus family. Esther Williams, Cliff Robertson and David Nelson star in the suspenseful, CinemaScope-color picture. Partially dubbed into English, it was filmed in Europe. Much circus footage, romance. Time: 113 min. Adult fare.

"The Steel Claw" (WB) Good. A World War II melodrama centering about a one-handed U.S. Marine captain, George Montgomery, who volunteers to take a Yank general off a Jap-held isle. Filmed in Technicolor in the Philippines with fine local talent, including pretty Charito Luna. A sold action programmer. Time: 96 min. Unobjectitonal for all.

Full reviews of the above will appear next week.

BLIND BIDS AND HOLIDAY TIME

(Continued from Front Page)

— cannot find a single attraction at his local theatres that he believes is worth seeing.

In the case of children's pictures, it is best that they are released during school vacation periods. This is especially true because there are so few of this type of entertainment today. Of course, with stiff competition for the vacation time, conflicts arise in this area also. But the vacatitoning child usually has more opportunities to attend a theatre than an adult.

However, a good adult attraction, given a strong promotional campaign, can be very successful in non-holiday playdates. In many cases, because of the lack of the extraordinary holiday competition, it can fare even better.

Films receiving thte Marcus Plan treatment are proving this dramattically.

HARRISON'S REPORTS commends the Northern California Theatre Owners Associattion for its position that no exhibitor should bid on a picture prior to screening availability.

If the film company is not ready to screen its product, it isn't ready to sell it. Rather than rush a just-completed picture into the market, it should release it in a non-holiday period if necessary, back it with a powerful campaign, and see if it doesn't make a fine profit for all concerned.

SAVE TIME!

Stop wasting precious minutes hunting for scattered copies of HARRISON'S REPORTS. Keep them in a binder. Special ones which clamp copies in place on the wide margin, making hole-punching unnecessary, may be purchased by writing to this paper at 1270 Sixth Avenue, New York 20, N. Y.

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3 Levine Productions Yearly

Joseph E. Levine, Embassy Pictures president, revealed to some 300 leading West Coast exhibitors in Hollywood that he will produce "three major motion pictures a year in the United States beginning this summer." Levine's first, "Boys Night Out," will go before the cameras in July in Hollywood and New York.

Second Trans-Lux Sidewalk Cafe

The sidewalk cafe at the Trans-Lux 85th Street Theatre in New York has proven successful and the circuit is planning to install one in its Detroit theatre, if that city allows it.

Gary Grant, Doris Day To Co-Star

A forthcoming orginal romantic comedy, to be released through Universal, will team for the first time Cary Grant and Doris Day. Scheduled for a mid-summer start, it is tentatively called "Touch of Mink."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLIII

SATURDAY, MAY 20, 1961

No. 20

UA POSTPONES BLIND BIDDING ON TWO HOLIDAY PICTURES

"After analyzing exhibitor reaction to the company's invitation for bids on Christmas playing time" for "Pocketful of Miracles," and "One, Two, Three," currently in work, United Artists will "postpone its requests for bids" on the two productions. (See HARRISON'S REPORTS, May 13, 1961).

This was announced on Wednesday by William J. Heineman, UA Vice-President, who took issue with a resolution by the Northern California Theatre Owners Association criticizing United Artists for seeking competitive bidding on these films for year-end holiday playing time, although they pictures would not be available for pre-bid screenings.

Mr. Heineman denied the exhibitors' allegation that the UA request could be equated with blind bidding. He pointed out that both features are being made by men whose film have been and still are among the most successful and widely acclaimed in the history of motion pictures. Frank Capra ("Pocketful is a Capra-Glenn Ford production) is a three-time Academy Award winner. His "A Hole in the Head" is one of UA's top grossers. Billy Wilder ("One, Two, Three" is a Mirisch Company-Billy Wilder film) who won three Oscars for "The Apartment" co-scripted "One, Two, Three" with I.A.L. Diamond, with whom he shared similar duties on "Some Like It Hot."

Mr. Heineman declared that "you can hardly say the exhibitor is being asked to buy a pig in the poke when invited to bid on a Capra or Wilder production."

The UA vice-president further stated that "The United Artists legal department has informed us that since all exhibitors were in precisely the same position there was nothing illegal or contrary to the provisions of the Paramount decree in requesting bids before the films were available for trade showings."

Mr. Heineman pointed to an error in NCTOA's resolution which confused print availability for trade showings and available prints for regular exhibition. According to UA, the letter of invitation sent by the film company to exhibitors states that "One, Two, Three" will be available for first-run on December 27, 1961.

Trade showings will be held earlier, as soon as a print is ready, Mr. Heineman emphasized.

"I believe," he noted, "that UA is being unfairly criticized for seeking advanced booking availabilities. Over the past several years it has been UA which has established a most significant industry pattern by

programming its product for orderly release on a year-round basis."

We have met and continue to meet the exhibitor demand for product. But advanced planning for distribution, to be effective and equitable, should be encouraged and supported by advanced planning for bookings. In this way can the exhibitor show his faith in UA and its independent producers."

HARRISON'S REPORTS is pleased that UA has altered its policy on the pictures in question after "analyzing exhibitor reaction."

We cannot go along with the logic that just because two producers are successful film-makers, an exhibitor should bid blindly on their future product. Even if every one of these two noted producers' pictures were great financial successes, there is always the possibility that their next efforts will not hit the bull's eye — or for that matter, the target.

Just because UA's lawyers say all the exhibitors are in the same boat if the picture is not available for pre-bid screenings, does not help the situation. It only spotlights an unethical malpractice.

If the only information exhibition had about these two films were their titles, they would still be in "precisely the same position," as the lawyers put it. Wouldn't the lawyers have to call this a legal practice also.

There is no substitute for pre-bid showings.

30 M-G-M Post-1948 Films to TV

Metro has released its first group of post-1948 features to TV. Included in a package of 30 are "The Bad and the Beautiful," "Carbine Williams," "Royal Wedding," "Lone Star," "Battle Circus" and "The Actress."

Majors Made 10 More in First Qtr.

New production by nine major studios totaled 39 pictures in the first quarter of 1961, through April 7, only 10 more features than when they were closed by strikes last year, TOA reports.

Abilene Censors Set Open Hearings

All future meetings of Abilene's censors—the Review Board of Theatrical Entertainment—will be open to the press and the public.

Douglas in Texas Assn. Post

Don Douglas has been appointed executive secretary of the Texas Drive-In Theater Owners Association.

**"The Big Show" with Esther Williams,
Cliff Robertson, Nehemiah Persoff,
and Robert Vaughn**

(20th-Fox, May; time, 113 min.)

Good. An unpleasant, romantic melodrama about the private lives of a divided German circus family, led by a dominating father, expertly played by Nehemiah Persoff. The CinemaScope-color picture was made mainly in and around Munich, and several of the foreign players' lines are dubbed into English. There is a good deal of suspense, romance, some fine circus acts—especially one with polar bears—but little comic relief. Although she is starred and swims, Miss Williams, as a wealthy American playgirl, is not on the screen as much as most of the principals. Robertson is fine as the principled son:—

Cliff Robertson returns from prison to find his eldest brother, Robert Vaughn, a weak individual, running the family circus in Munich. We learn their father is dead. Robertson vows to take the circus away from Vaughn and his other brothers, Franco Andrei, a dandy; and slow-witted Kurt Pecher. The main story is told via flashback. The domineering father, Nehemiah Persoff, owned the circus. Robertson was the only son he could not thoroughly dominate. Persoff wants to buy a building to house his show. He is negotiating with Peter Capell who has a menagerie. Capell also has a daughter — Renata Mannhardt, a polar bear trainer. Persoff wants Robertson to meet and marry the girl, but he refuses, being more interested in a wealthy American, Esther Williams, whom he has just met. Feigning love for Renata, Vaughn wins her hand — and infuriates Margia Dean, a gold-digging aerialist who has been trying to marry him. Persoff had used Vaughn as his bookkeeper, scoffing at his son's knife-throwing act. Esther agrees to marry Robertson, but wants him to be her business manager for \$30,000 a year. He tells her he does not want to be kept, that he loves his work as an aerialist. He leaves her. At the same time, his pretty young sister, Carol Christensen, meets and is attracted to a nice, young American serviceman, David Nelson. Robertson encourages their romance. Vaughn tries to get his father to replace some worn out equipment, particularly buckles supporting the high sets. Persoff refuses to spend the money. Capell's menagerie and Persoff's circus have merged. They have their own building in Munich. Capell dies after a lengthy illness. Next, Margia is disfigured and maimed when the faulty turnbuck breaks. Three of her tightrope-walking colleagues die in the accident. Next, Vaughn rejects his wife, who dazed, is clawed to death by a polar bear. Margia files charges against Persoff for her own accident. He transfers the circus ownership to his children. At the trial, Robertson takes full responsibility for the accident, is sentenced to five years. Persoff lets his son take the blame. The other children turn their control of the circus over to Vaughn who turns his father out. Enraged, Persoff tries to start his own aerial act, soon dies of a heart attack. Carol, meanwhile, marries the Yank, goes to the U.S. . . End of flashback. Robertson holds his brothers responsible for their father's death. When Vaughn tries to kill his brother with knives, they scuffle, and Vaughn is killed by the bear that took his wife's life. Robert-

son forgives his other brothers. They resume their star aerial act. Robinson marries Esther. The circus family is reunited when Carol returns with her husband and child to watch her brothers perform.

Produced by Ted Sherdeman and James B. Clark. Directed by Clark from Sherdeman's script.

Not for the very young.

**"Doctor Blood's Coffin" with Kieron Moore,
Hazel Court and Ian Hunter**

(United Artists, May; time, 92 min.)

Fair. A would-be science-fiction-horror story about a maniacal young bio-chemist, Kieron Moore, intent on transplanting hearts from those persons he deems worthless to those brilliant ones he believes should live. There's very little that's suspenseful or scary in this British programmer which boasts some fine coastal scenery in Technicolor. Most unappetizing scene: a decomposing year-old corpse brought back to life. Not for the squeamish. The poorly written film, of supporting feature quality, has in its title its best selling point:—

In Vienna, Kieron Moore, a bio-chemist, is prevented from taking a man's life during an experiment, by his professor-mentor. We next see Porthcarron, a small English village, in an uproar. Two of its male inhabitants have vanished mysteriously within three days. Medical equipment has been stolen from the village doctor, Ian Hunter. A big, strong fellow, Andy Alston is asked to help the police search the tunnels of an underground tin mine. During the night, a man enters his room, stabs him with a hypodermic needle. The syringe falls, unnoticed, to the floor. A tall figure is seen taking Alston's body into the mine, laying it next to two other bodies. Kieron Moore arrives in Porthcarron from Vienna. He is the son of the physician, Hunter. Moore meets his father's pretty nurse-receptionist, Hazel Court, a widow. Her husband, Paul Stockman, died in an accident a year ago. The syringe is identified as one stolen from Hunter. Alston recovers in the mine, starts crawling to freedom. Moore directs a search of the mines. Nothing is found. Hazel sees a bamboo tube on the floor. Moore says a fellow student gave it to him, that it contains a native poison. Alston is found. Moore gives him an injection, then pronounces the man dead. Moore takes Hazel to the mine on an outing. He becomes strange, tells her she will have to stay there forever, to aid him in his fiendish experiments. But when a hobo living in the mine appears, Moore says he was only fooling. That night, Moore works on Alston's body. He is alive, conscious, but paralyzed. The undertaker is killed when he interferes with Moore, who has taken out Alston's heart. The heart dies. Hazel is in love with Moore. The hobo is found dead. It turns out the syringe found in Alston's room contained curare, the same drug that the bamboo tube held, Hazel remembers. She walks into the mortuary to find Moore experimenting on the hobo. Moore tells her it is his right to explore the secrets of life so that brilliant men may continue living. Moore forces Hazel into a subterranean room in the mine where she faces what was her beloved husband, given new life by Moore who has inserted in a year-old corpse, the hobo's beating heart. She protests this is not her husband, but "a thing from hell." A dreadful fight ensues, with the decaying Stockman break-

ing Moore's neck. Then the nightmare figure collapses.

A Caralan Production, produced by George Fowler and directed by Sidnie J. Furie. No screenplay credit given. Not for young children.

"Ballad of a Soldier" with Vladimir Ivashov and Shanna Prokhorenko

(Kingsley Int'l, current; time, 89 min.)

Excellent. A U.S. - U.S.S.R. exchange feature from Russia, relating the homeward journey of a young, unaffected Soviet war hero on a six-day pass during World War II. How he helps a crippled infantryman; delivers a gift to the wife of another (whom he finds entertaining another man); and meets the later leaves a sweet, young lass, is brilliantly enacted. His chance meeting with the girl on a freight train, and the tender and beautiful relationship that develops, is a memorable cinematic work. The award-winning (Cannes, San Francisco) drama, seen with English subtitles, presents Vladimir Ivashov as the handsome protagonist and Shanna Prokhorenko as the girl — the most wholesome couple seen on the screen in a long time. Direction and black-and-white cinematography are prizeworthy:—

A Russian farm woman thinks of her son killed in battle. Next, the battlefield, World War II. His unit crushed, Vladimir Ivashov, a young Russian radio operator, is chased by a German tank. He finally falls, exhausted, but fortuitously, within reach of an anti-tank gun, with which, despite his fear, he knocks out two tanks. The remaining enemy tanks retreat under Soviet artillery fire. Ivashov is a simple, direct fellow. A sympathetic general, Nikolai Kruchkov, grants him a wish — six days leave, four days for travel, two to visit his mother, fix the roof of their house. Homeward, Ivashov promises a soldier he meets to deliver some bars of soap to his wife. He helps a war-crippled young man return to a pretty wife whom he feared would reject him. He gives a sentry a tin of beef to let him ride in a freight car. A pretty young girl, Shanna Prokhorenko, gets into his car later. Terrified at seeing a man, she has to be restrained from jumping out of the moving train. Soon they join forces, are attracted to each other. The sentry's superior, a lieutenant, discovers them, allows the pair to ride together, admonishes his man. When Ivashov is left behind while fetching water, Shanna waits for him at the next train station. Together they visit the woman who is to get the soap. They find she has a lover in her apartment. They take back the soap, give it to the soldier's grateful father. Shanna has told Ivashov that she is visiting an aviator boy friend in a hospital. However, when Ivashov says goodbye, she tells him she was lying about the young man, since at first she was afraid of Ivashov. She wonders if this gentle youth realizes that by declaring she has no one, she is confessing her love for him. The young soldier arrives home, sees the pretty teen-aged girl next door who has blossomed while he was away. But he has time left only to embrace his mother in a wheat field, say a quick hello to the neighbors, and return to the front, never to come back.

An M.J.P. Enterprises presentation. A Mosfilm Production directed by Grigori Chukhrai from a script he co-authored with Valentin Yoshov.

Unobjectionable for all.

"Two Women" with Sophia Loren, Jean Paul Belmondo, Raf Vallone, Eleanora Brown

(Embassy; current; time, 105 min.)

Very good. An Italo-French-produced World War II drama about a beautiful widowed grocer who flees bomb-battered Rome with her pretty 13-year-old daughter, returning to the peasant village of her youth. Sophia Loren proves herself an excellent actress under the direction of Vittorio De Sica. The black and white art theatre attraction, seen with subtitles, is based on a novel by popular author Alberto Moravia. Jean Paul Belmondo ("Breathless") is convincing as a sensitive young intellectual. Eleanora Brown skilfully plays the daughter. There are many scenes in the deliberately slow-paced story which fail to hold the viewer's interest. One sequence, the rape of the two women by a group of Moroccan soldiers is an all-time shocker. Direction is excellent; photography, first class:—

Rome, 1943. Beautiful grocer Sophia Loren decides to leave the bomb-battered Italian capital, go south to Sant'Eufemia, the village where she was born. At 15, she had married a much older man, who had taken her from the hard peasant life. Now, in her mid-thirties, Sophia has a pretty 13-year old daughter, Eleanora Brown. Sophia, after making love with Raf Vallone, a married coal dealer, who has been interested in her, leaves Rome, knowing Vallone will keep an eye on her house and store. By train, on foot, on muleback, under machine gunning from planes, the mother and daughter reach the village. Jean Paul Belmondo, the intellectual son of a small Fondian businessman, falls in love with Sophia, while both she and Eleanora are attracted to him. The Germans, retreating force Belmondo to guide them across the mountains. Sophia and Eleanora leave for Fondi. The liberating army passes. Exhausted, the two women seek refuge in a bombed-out church. A group of Moroccan soldiers rape them there. Eleanora is completely transformed. On the way to Rome, Renato Salvatori gives them a ride in his truck. They stay over night at Salvatori's parents' home. Eleanora sneaks off during the night with Renato to a dance, returns in the early morning with a pair of nylon stockings from him. Only the news of Belmondo's death at the hands of the Germans finally brings Eleanora, still dazed from her horrible experience, back to life.

An Italian-French Co-Production Comp. Cinemat. Champion-Roma. Les Films Marceau-Cocinor and Societe General De Cinematographie-Paris. Produced by Carlo Ponti, directed by Vittorio DeSica from Cesare Zavattin's screenplay based on Alberto Moravia's book. Adult fare.

"On the Double" with Danny Kaye, Dana Wynter, Wilfrid Hyde White, Margaret Rutherford and Diana Dors

(Paramount, July; time, 92 min.)

Fair. A waste of great talent. Danny Kaye's new-est is a stale tale of a shy U.S. private in London just before D-Day, 1944, who, is coerced into impersonating a dashing British general. Most of the humor in the Technicolor production will please only the least discriminating patrons. Dana Wynter is pretty

(Continued on Next Page)

"On the Double"

(Continued from Page 79)

as the general's wife. Diana Dors is satisfactory as the general's chauffeur-mistress who turns out to be a Nazi spy. Usual fine performances are delivered by Wilfrid Hyde White, as an Intelligence colonel, and Margaret Rutherford as the general's aunt. The songs are undistinguished as is the script:—

At a British military base near London, just before D-Day, 1944, Danny Kaye, an American private, successfully impersonates a leading British strategist general, MacKenzie-Smith, in order to leave the camp. Kaye is persuaded by British and U.S. Intelligence Gregory Walcott, both colonels, to double for MacKenzie-Smith, in the persons of Wilfrid Hyde White and Kenzie-Smith, so the general, posing as a Yank PFC, can plan the Second Front in secrecy and safety. Kaye is shy, has poor vision, a bad stomach and jittery nerves. His counterpart, also played by Kaye, is a cigar-smoking, brandy-drinking, blonde-chaser. Kaye doesn't know the Germans have been trying to assassinate the general. The general's batman, Terrence De Marney, the only other person in on the secret, is to help Kaye. Diana Dors shows up as the general's chauffeur, proves also to be his mistress. She is sent out the back way when Dana Wynter, the general's wife, arrives home from Canada unexpectedly. Dana sees through Kaye, but is soon attracted to him. De Marney dies from poisoned brandy intended for Kaye. Then the American has his hat shot off at a Red Cross Rally. Word is received that the real MacKenzie-Smith has been killed. The deception must be continued. At a party, Kaye is suspicious of Allan Cuthbertson, a captain. The general's aunt, Margaret Rutherford, is suspicious of Kaye, who fools her by having a wild argument with Dana, as was the general's custom. Kaye is kidnapped by the Germans. It turns out that Cuthbertson and Diana are Nazi spies. Kaye can't convince the Germans of his true identity. He uses a gun they hand him—with which to take his own life—to escape. Chased to the Opera House, he dives into the dressing room, emerges several times in many disguises. As Hitler, he goes to a beer-hall. As a German flier, he gets on a bomber headed for England. Discovered, he parachutes, is captured, brought to an old friend of the general's—Rex Evans, a general who turns out to be the Nazi spy chief. Kaye is almost executed, but is saved by Intelligence. He rejoins Dana.

A Dena-Capri Production, produced by Jack Rose, directed by Melville Shavelson. Written by Rose and Shavelson. Unobjectionable for all.

"The Steel Claw" with George Montgomery, Charito Luna, Mario Barri, Paul Sorenson

(Warner Bros., May; time, 96 min.)

Good. A World War II melodrama centering about a one-handed U.S. Marine captain, George Montgomery, who volunteers to take a Yank general off a Jap-held isle. Filmed in Technicolor in the Philippines with fine local talent including pretty Charito Luna. Mario Barri is outstanding as a crafty guerrilla leader. Producer-director-scenarist-actor Montgomery has made good use of the picturesque authentic locale. A programmer for action fans:—

George Montgomery, a U.S. Marine captain is discharged from a Manila hospital at the start of

World War II. His right hand has been amputated. He plays spin-the-bottle with a bevy of Filipino cabaret girls. The next morning he awakes in his best girl's room to the sound of Jap planes. Manila is to be evacuated. Montgomery invites himself along on a mission on a naval vessel skippered by his buddy. Their object: to bring back a Yank General believed to be held captive by a band of Filipino guerrillas. When his friend is shot in a Japanese ambush, Montgomery volunteers to go ashore, pay the general's ransom. At the guerrilla camp, he finds that the general is a prisoner of the Japs. He agrees to pay the Filipino leader, Mario Barri, the ransom money for the aid of his men in rescuing the general. At the camp, Charito Luna, a young Filipino beauty is attracted to him. Barri explains that the best way to reach the general is to capture a Jap-manned train which passes near them daily. The night before the raid, Montgomery, makes a steel claw and affixes it to the leather covering on his right arm. Barry's group meets another guerrilla band, led by his ex-girl friend, Carmen Austin, a pretty sharpshooter. When the Japs attack the guerrilla village, Charito escapes, joins Montgomery and the two guerrilla groups. Montgomery leads their attack and captures the train. Some of the guerrillas disguise themselves in uniforms taken from the dead Japanese. Meanwhile, the general, Paul Sorenson, is spirited onto another train by the Nipponese. The Filipinos eventually rescue the general. Charito is wounded. They head for the point where a Navy rescue vessel is to arrive. The general starts to gripe constantly, threatens Montgomery with a court martial when he won't obey him. Montgomery notices a strange name stencilled in Sorenson's boots, accuses him of being an imposter and whips him in a hand-to-hand battle. Montgomery learns the real general died in a parachute accident, and that Sorenson, who was with the general, had assumed his identity, hoping for better treatment from the enemy. Sorenson dies in a battle with the Japanese. Montgomery and Charito hide in coffins and the Filipinos masquerade as a sea-going funeral party to get the American and the girl aboard the rescue vessel. Barri and Carmen get the ransom.

A Ponderay Production, produced and directed by George Montgomery from a screenplay he co-authored with Ferde Grofe, Jr. and Malvin Wald. Unobjectionable for all.

Brief Reviews

"The Guns of Navarone" (Col.) Excellent. Highly suspenseful World War II adventure about six men and two women assigned to knock out two radar-controlled German guns controlling a vital Greek waterway. CinemaScope-Eastman Color film stars Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Irene Papas, Gia Scala and James Darren. Comic relief magnificent. Viewer doesn't realize length: 157 min. Powerful box-office. Unobjectionable for all.

"Romanoff and Juliet" (U-I). Good. Satirical comedy-romance set in tiny imaginary nation being wooed by U.S. and Russia. Peter Ustinov co-stars with Sandra Dee, John Gavin, who inexpertly play title roles. Slow-paced, talky. Should attract sophisticates. Technicolor. Time: 103 min. For mature audiences.

Full reviews of the above in next issue.

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Vol. XLIII

SATURDAY, MAY 27, 1961

No. 21

CONSENT DECREE ENFORCEMENT IS AIM OF NEW NATIONAL COMMITTEE

The establishment of a national all-industry committee for enforcement of the Sherman Antitrust Law and the motion picture consent decrees was announced last week.

Leading the new movement for "free enterprise in the industry" are Al Myrick, board chairman of the Independent Theatre Owners of Iowa, Nebraska and South Dakota, and former National Allied president; Trueman Rembusch, chairman of the Indiana Committee for Enforcement of the Motion Picture Consent Decrees, and Richard Lochry, president of Allied Independent Theatre Owners of Indiana.

The new group's membership will be drawn from all segments of the industry — landlords of open and closed theatres, production, distribution, equipment, labor guilds, etc.

Evidence will be gathered to be submitted to the Antitrust Division of the Justice Department — evidence of admission price-fixing through uniform pricing; restraining the showing of such films as "Ben-Hur," "King of Kings," "Mutiny on the Bounty" and other similar productions until they are old and stale in the majority of theatres; relieving the present retail bottleneck and production decrease created by the restraining of these pictures; and to expose and resist any sort of combination in restraint of industry trade.

"The committee believes that 'a few jail sentences for higher echelon production and distribution personnel with a proclivity for violating the antitrust laws and motion picture decrees would hasten the acceptance of a free market within the industry,'" and "that there is nothing wrong with any division of the industry that a return to the free enterprise system won't cure."

The directorate of the Iowa, Nebraska, South Dakota association, after a conference with Milton London, Allied States' executive director, voted to stay out of National Allied. The Indiana Allied unit withdrew from the national organization following the last Winter Board Meeting.

The new militant committee again spotlights those exhibitors who have no faith in the value of friendly parleys with film company executives. It will be interesting to see what proof of uniform price-fixing and other malpractices the group can gather, and to note which industryites it can enlist in its unconciliative program.

MR. GOLDWYN SPEAKS

Samuel Goldwyn was in New York last week. He had just won the decision in his 1950 antitrust suit against Fox-West Coast et al. The Federal Court in San Francisco had ruled that the Fox circuit and other theatre exhibition interests in the area were guilty of conspiracy and monopoly and had forced Mr. Goldwyn into playing his pictures largely at their terms.

Mr. Goldwyn, in meetings with the trade press, touched upon the following:

PAY-TV. "It's two to three years away. Progress can't be stopped. There's no question about it. The networks will get into it. But there always will be people who will go to the theatres.

NEW STARS. "The studios now are really beginning to realize that they have to develop new people. Unless that is done, there will be no business left. The industry is depending upon a few personalities who do not look as romantic as they did 25 years ago. The studios are beginning to build new stars."

FEATURE SALES TO TV. The only major hold-out in the sale of feature pictures to television, Mr. Goldwyn has assembled a list of 25 of his films which he hopes to sell eventually to TV for prime time network telecasting. He doesn't want more than one Goldwyn film to be telecast every two weeks. He expects to edit them for TV personally if necessary, but believes the networks will let them be shown "as long as a picture runs." Mr. Goldwyn is sure he has benefited from withholding his films from video so long. Good pictures are being appreciated now more than ever, he thought.

REISSUES. Pointing to the repeated success of "Gone With The Wind," Mr. Goldwyn pointed out that there is a lack of strong story product and that in recent years exhibitors have become more interested in showing older, established films rather than "B" pictures. The veteran independent producer said he is seriously considering reissuing some of his features. He would reissue a few and "see how it goes."

It is always beneficial to hear Mr. Goldwyn's opinion.

It must be remembered that Mr. Goldwyn is seeing the entertainment world through the eyes of a producer. For instance, pay-TV represents "progress" — not to mention a possible quick source of great profits for a producer — even though he must surely realize that, if successful, toll video will destroy the businesses of many of the exhibitors who are, to a great extent, responsible for his financial success.

And is it progress for the public to have to pay for television entertainment which it is now receiving free?

**"The Last Sunset" with Rock Hudson,
Kirk Douglas, Dorothy Malone,
Joseph Cotten, Carol Lynley**
(Universal, July; time, 112 min.)

Fair. A Western melodrama, in EastmanColor, about a gunman who tries for the second time to win the hand of a woman he once loved; a cowboy who comes to arrest him for murder and falls in love with her; and a romance between the gunman and her teen-aged daughter—till he learns she's his daughter too. The generally unexciting, slow-paced, unpleasant story offsets a star-studded cast. Douglas, as the gunman, and Cotten as a cowardly alcoholic rancher, are outstanding:—

Kirk Douglas arrives on a ranch in Mexico. He has come to find Dorothy Malone, his sweetheart of years ago, who is married to the owner of the ranch and now has a 15-year-old daughter, Carol Lynley. Dorothy's husband, Joseph Cotten, a hard-drinking Confederate veteran, is away seeking men to drive his cattle to Texas. Following Douglas is Rock Hudson, who has a murder warrant for Douglas, saying he killed Hudson's brother-in-law and is responsible for his sister's suicide. Dorothy greets Douglas as a stranger, but it is indicated that she still has great feeling for him. Douglas tells Dorothy he will always love her. He leaves her when she shows fear at his attempts to make love to her. Cotten returns, drunk. He hires Douglas as "gun" for his cattle drive, accepting Douglas' wild demands: a fifth of the herd and Dorothy. Hudson arrives, agrees to postpone their showdown until they reach Texas, and accompanies them as an experienced trail boss. When the three are alone, Hudson tells Dorothy that Douglas is a murderer he intends to see hanged, insults and goads Douglas, who holds his temper, leaves the room, but later warns Hudson never to talk that way to his face again. Young Carol is enchanted by Douglas. She arouses mixed emotions in him because of her budding womanhood and resemblance to Dorothy. In a small town, some Confederate veterans recognize Cotten, accuse him of wartime cowardice, humiliate him until they are stopped by Hudson and Douglas, who shoot one of them. But Cotten is fatally wounded. The trek begins. Dorothy halts a fight between Douglas and Hudson, who has now shown interest in her. The drive is joined by three cowhands hired by Cotten—Neville Brand, Jack Elm and young Rad Fulton. Douglas again pleads unsuccessfully with Dorothy to give him a chance to prove he's changed. Later, Hudson asks Dorothy if she knew Douglas before, says he wants to marry her. Douglas shoots an approaching Indian. Hudson rides out, returns with a band of Indians, allows them to leave peaceably with Douglas' share of the herd. Hudson explains the Indians were hungry, not hostile. During a dust storm, the three new cowhands try to kidnap Dorothy and Carol. Douglas rescues Carol, slaying Fulton. Dorothy kills Brand. Douglas rides up to see Dorothy and Hudson embracing. Before they cross the Rio Grande a dance is held, to which Carol wears a dress of her mother's which Douglas remembers. Carol asks Douglas to take her with him. Dorothy explains to Douglas that Carol is his daughter. In a gun duel with Hudson, Douglas commits suicide by carrying an empty gun.

A Brynaprod S.A. Production. Produced by Eu-

gene Frenke and Edward Lewis. Directed by Robert Aldrich from Dalton Trumbo's screenplay based on Howard Rigsby's novel, "Sundown at Crazy Horse." Adult fare.

**"The Guns of Navarone" with
Gregory Peck, David Niven, Anthony Quinn,
Stanley Baker, Anthony Quayle, Irene Papas,
Gia Scala and James Darren**
(Columbia, July; time, 157 min.)

Excellent. This highly suspenseful World War II adventure drama, in CinemaScope and EastmanColor, should be a box-office giant. The top quality, taut tale—well-sprinkled with comic relief—deals with six men and two women assigned the seemingly impossible task of knocking out two vital radar-controlled German guns controlling a waterway off Greece. The script, direction, acting (by a brilliant cast) and photography are all prizeworthy. Columbia and its customers should back this with top-budget promotion money. Finest calibre family entertainment:—

James Robertson Justice, head of British Military Intelligence for the Middle East tells his aide, Bryan Forbes, that the mission he has just dispatched is a waste of six very good men. The group includes Gregory Peck, a captain and ace mountaineer; David Niven, a corporal who is a genius with high explosives; Anthony Quinn, a Greek resistance leader colonel; Stanley Baker, a radio man and veteran knife fighter; James Darren, a Greek-American juvenile delinquent; and Anthony Quayle, a major and a veteran security officer. The mission: to reach the German-held Grecian island of Navarone and destroy its two huge, radar-controlled guns which keep 2,000 Allied forces bottled up. The mission's internal problems include Quinn's oath to kill Peck after the war. He blames Peck for allowing the Germans to find and slay his family. Baker, who fought against Franco in Spain, is sick of killing. The six uncover a spy, sink a German patrol boat, brave a bad storm. Peck leads them up a seemingly impossible-to-climb cliff on the under-guarded side of the isle. Quayle breaks his leg during the climb. They escape from pursuing Germans and receive help from two Greek partisan women—Irene Papas, Darren's older sister, and Gia Scala, an ex-school teacher shocked into dumbness by German torture. Captured by Germans, Quinn leads their escape in their captor's uniforms. Peck gives Quayle misinformation about an Allied landing, leaves him behind with a gangrenous leg, hoping the Germans will make him talk via a truth drug. Gia turns out to be a traitor who sabotaged Niven's explosives. While Darren and Quinn create a diversion in town, Peck and Niven, disguised as German officers, gain entry to the gun fortress and hide a destructive charge. Leaping to the sea far below, they swim to the safety of a launch manned by Irene and watch a British destroyer squadron arrive. The Germans fire at the ships, but miss. Then the entire cliff crumbles in a blinding explosion. Darren and Baker are dead. Quinn shows he no longer seeks to kill Peck, elects to stay behind with Irene to help the people of Navarone cope with German reprisals.

A Highroad Presentation, written and produced by Carl Foreman. Directed by J. Lee Thompson. Based on the novel by Alistair MacLean. Cecil F. Ford and Leon Becker were associate producers. Unobjectionable for all.

**"The Right Approach" with Juliet Prowse,
Frankie Vaughan, Martha Hyer,
Gary Crosby, David McLean**
(20th-Fox, May; time, 92 min.)

Poor. A trite, distasteful screenplay, amateurishly enacted. It will have to depend solely on the limited appeal of its stars. The CinemaScope and black-and-white romantic melodrama concerns a conniving would-be Hollywood actor, played by British vocalist Frankie Vaughan, who seduces a respectable woman editor, makes an immoral waitress pregnant, and is a parasite among four hard-working roommates. A mid-week supporting programmer at the most:—

Robert Casper, respectable son of a rich Californian family, is trying to succeed on his own as a scenic designer. He picks up Juliet Prowse, a coarse waitress at a drive-in eatery. Juliet, from French Canada, is looking to marry a man with money. She meets the poor young men with whom Casper's sharing an abandoned restaurant as a home: Gary Crosby, a piano-playing struggling band leader; David McLean, a medical student; Steve Harris, and Paul London. Harris' brother, aspiring actor Frankie Vaughan moves in with them. A crafty, brash loner, he soon makes a deal with Juliet, who likes him, in her attempt to wed Casper. Next, Vaughan seduces Martha Hyer, a junior editor on an important picture magazine, in order to get his photo on the publication's cover. A small-time agent lands Vaughan some TV film extra jobs. Vaughan keeps his wages rather than putting them into his roommate's treasury. Next, Vaughan, singing, steals attention from Crosby during the latter's audition at a small night club. Casper finds two of Vaughan's ties in Juliet's apartment. Vaughan makes the cover story of Martha's magazine. Big-time talent agent Jesse White signs him up. Film companies beckon. Martha tells him she hadn't anything to do with his "making the cover," wants nothing to do with him. Juliet reveals she is pregnant by him, asks him to marry her, or face a paternity suit. The young men decide now that Vaughan has left, to renew their efforts to make a go of their cooperative living quarters. Vaughan's offer to turn the place into a restaurant again, is rejected by the group. Martha turns once more to the medical student. Vaughan is left with Juliet.

Produced by Oscar Brodney; directed by David Butler from a screenplay by Fay and Michael Kanin based on a play by Garson Kanin. Adult fare.

**"The Gambler Wore a Gun" with
James Davis and Merry Anders**
(United Artists, May; time, 66 min.)

Fair. A very routine little black-and-white Western programmer about a professional gambler, James Davis, who investigates the murder of a rancher whose property he's purchased by mail. There are rustlers, chases and gun duels, which should please the undemanding, especially the youngest patrons. Davis is okay:—

Professional gambler Jim Davis rides into town to find a man has just been murdered. Davis tells the marshal, Mark Allen, that the victim had sold him his ranch and asks the suspicious lawman to keep it a secret while Davis investigates. Davis shows Allen a receipt for a \$3,200 down payment from the dead man. We learn the transaction was never recorded. Don Dorrell and Merry Anders, the rancher's son

and daughter, have no knowledge of the sale, either. Taking a dealer's job in a nearby saloon, Davis discovers that the rustlers are using the ranch as a hide-out and storage place. When young Dorrell learns this, he goes into town to tell the marshal, but he is slain with Davis' derringer. The rustlers hope to frame Davis, thus kill two intruders with one bullet. But the wily Davis escapes, and with the marshal's aid, proves his innocence, captures the badmen and regains his rightful ownership of the ranch. Then Davis happily appoints young Merry the mistress of the place.

A Zenith Pictures Production, produced by Robert E. Kent; directed by Edward L. Cahn from Owen Harris' screenplay based on a story by L. L. Foreman. Unobjectionable for all.

"Snow White and the Three Stooges"
Carol Heiss, The Three Stooges, Edson Stroll
(20th-Fox, July; time, 107 min.)

Fair. The kiddies should line up for this popular fairy tale of Snow White and Prince Charming, interwoven with the Three Stooges, tremendous TV favorites. The lavish production boasts the big CinemaScope screen, color, Olympic skater Carol Heiss, sword fights, and excellent special effects. The hodge-podge plot is too sprawling, and there's far from enough chuckles. The Stooges are sympathetic, render little of their usual slapstick. Best sequence: a dream ballet on skates. Twentieth-Fox says it will back this one with a big TV spot campaign on the networks:—

The Three Stooges — Moe Howard, Larry Fine and Joe De Rita — keep interrupting a narrator who tells us that a baby princess Snow White, is born to King Augustus, Edgar Barrier, and the Queen of Fortunian. The gentle queen dies, and the king remarries. His new wife, Patricia Medina, is evil and beautiful. Meanwhile in a nearby kingdom, a handsome prince is born, Prince Charming, destined to love Snow White forever. As a child, Snow White, Robbi LaLonde, likes to ice skate. The king dies. The Queen and her advisor Guy Rolfe, confer. Rolfe tells Patricia he has had Prince Charming killed. The Queen orders Snow White locked up. Now grown up, Prince Charming, Edson Stroll, who doesn't know his true identity, does a puppet act with a show put on by Moe, Larry and Curly Joe. A flashback shows how the Stooges rescued the boy prince from a huge huntsman, Buddy Baer. End flashback. The Queen decides to allow the people to see Snow White who was said to have been in mourning. Baer lets her escape, and she enters and falls asleep in the house of the Seven Dwarfs. The prince and The Three Stooges, who use the Dwarfs' cottage when they are away, come upon Snow White, Carol Heiss, swear they will be her bodyguards. Snow White and Prince Charming fall in love, though the prince still doesn't know his identity. Tortured, Baer admits he let both the Prince and Snow White live. The Queen orders them found. The prince is taken by her soldiers, is amazed to learn who he is. An old servant woman identifies the Prince for the Queen. She orders him to the dungeon. Posing as cooks, The Stooges free the Prince, who leads their fight against the guards, until he is wounded by an arrow. Michael David helps his escape. The soldiers follow Snow White and the Stooges, fall for their trick of throwing their cart
(Continued on Next Page)

"Snow White and The Three Stooges"*(Continued from Page 83)*

over a cliff. The soldiers leave to tell the Queen they're dead. Not realizing he has Rolfe's three-wish Sword of Power, Curly Joe wishes them on a high mountain, into a nice warm house. Snow White cries when the Stooges, unknowing, tell her the Prince is dead. There is a beautiful dream ballet sequence on ice. The Queen has Rolfe transform her into a witch and she hands Snow White an apple which will make her sleep 20 moons, then die. In a swordfight, the Prince slays Rolfe. The Prince is now king, and promises half his fortune to the man who finds Snow White. After giving Snow White the apple, the Queen broomsticks away. Curly Joe wishes her to go to Hades and she does in a flaming tailspin. His next wish is that Snow White should not die. The Prince and Snow White become King and Queen.

Produced by Charles Wick and directed by Walter Lang from a screenplay by Noel Langley and Elwood Ullman, based on a story by Wick. Child fare.

"Romanoff and Juliet" with Peter Ustinov, Sandra Dee, John Gavin and Akim Tamiroff
(Universal-Int'l, June; time, 103 min.)

Good. A satirical comedy-romance set in a tiny, imaginary nation being wooed by U.S. and Russia. Peter Ustinov, recent Oscar winner, produced, directed, wrote and stars in this Technicolor version of his successful play which has a Russian Ambassador's son fall in love with a Yank ambassador's daughter. Its political-slanted humor makes it more suitable for the classes than the masses. Sandra Dee and John Gavin, despite their acting inefficiency, will help sell tickets in regular situations. Ustinov is outstanding as a president-general:—

Peter Ustinov, president and general of the tiny nation of Concordia focuses attention on the virtually unknown country when he abstains from an important vote at the U.N. Returning to Concordia on Ustinov's plane is Sandra Dee, daughter of John Phillips, U.S. ambassador to Concordia. Both Phillips and the Russian ambassador, Akim Tamiroff, now insist on giving Concordia aid, and vie for Ustinov's favor and vote. A member of the Russian embassy, known as The Spy, Carl Don, bribes Peter Jones, the Concordian Minister of Foreign Affairs, who also runs the government switchboard. Phillips offers Jones 1,000 crowns for information every time he puts through a call, and Jones' young messenger son, is bribed with candy. Russia offers tractors, grain, and the Bolshoi ballet to Concordia. The General holds a party. Phillips tells his wife Alix Talton to dance with Ustinov, Tamiroff urges his wife, Tamara Shayne, to do the same. Finding Sandra weeping because she has left her fiancé in The States, Ustinov introduces her to John Gavin, Russian Ambassador Romanoff's son. Young Gavin, stiff, frustrated and poetic falls in love with Sandra. When Tamiroff discovers the romance, he sends for Suzanne Cloutier, a Navy captain, to whom Gavin is betrothed. Sandra's fiancé, Rik Von Nutter, decides to visit her in Concordia. His cable is misinterpreted as being in code, and the Russians think the U.S. is about to invade Concordia. The U.S.S.R. girds for war. Ustinov, determined to aid the lovers, resist foreign aid and prevent war, is faced with a 4:30 p.m. ultimatum. He decrees a national air raid drill for that time,

cuts off phone service, calls for a general mobilization. He also announces an anniversary party that evening to celebrate the marriage of Concordia's emperor to the Infanta of old Castille. Phillips explodes when he learns daughter Sandra is in love with a communist. Gavin denounces himself; is told to marry Suzanne. Concordia's motley troops mobilize. Suzanne and Rik meet on their way to Concordia. Rik doesn't mind that Sandra's in love with Gavin. He never was serious. And Suzanne doesn't want to marry Gavin because she thinks he and his family will be beheaded for inefficiency. The General complicates matters by visiting both embassies with false rumors of troop movements. When Jones' boy creates a mushroom cloud with his toy chemistry set (U.S.-made), both sides think Concordia has an atom bomb. At the anniversary party, bride and groom effigies turn out to be Sandra and Gavin. They are married. Both their parents' announce that the wedding will not be recognized by their respective countries. Ustinov insists that his two weapons, love and laughter, are all-powerful. Suzanne turns to Rik.

A Pavla Productoin. Peter Ustinov produced and directed and wrote the screenplay, based on his play. For Mature Audiences.

"The Snake Woman" with John McCarthy and Susan Travers*(United Artists, May; time, 68 min.)*

Fair. A British lower berth programmer for a horror twin bill. Scarcely scary or suspenseful, the black-and-white starless import centers about the cold-blooded, unblinking offspring of a woman injected with cobra venom by her scientist-husband. The skin-shedding "snake-woman" terrorizes the town, turns into a reptile at will. Title is best sales tool:—

In a lonely British town on the moors, scientist John Cazabon injects snake venom into his pregnant wife. A girl is born, cold-blooded, unblinking. Witch-like Elsie Wagstaff incites the superstitious townspeople to destroy the "evil one" and they smash Cazabon's lab. He is fatally bitten by one of the snakes, perishes in the fire which destroys his house. Meanwhile, Arnold Marle, a physician, has fled with the peculiar infant, left it in the care of a shepherd, who calls the girl Atheris, raises her to womanhood. Years later, the legend of a "snake woman" brings young Scotland Yard detective John McCarthy to investigate the myth, but he cannot resolve the deaths of both animals and human from cobra bites with the fact that there are no cobras in England. He meets Atheris, Susan Travers, in the woods. She is fascinated by his snake-charmer's flute. Despite much evidence, he refuses to believe that she actually has the characteristics of a snake, but the doctor returns from abroad, learns what has happened. He tries to shoot Susan, but she turns into a snake and fatally bites him. Only when McCarthy finds what appears to be what appears to be Susan's body lying in the woods, and discovers that it is her whole skin, which she has shed, that he becomes convinced of the incredible truth. He tries to capture her, but she turns again into a cobra. He shoots her three times, as advised by the witch who previously had him fire three times into a doll. The dead cobra turns into a dead girl, Susan.

A Caralan Production, produced by George Fowler and directed by Sidnie J. Furie from Orville B. Hampton's original script. Not for the very young.

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SATURDAY, JUNE 3, 1961

No. 22

MORE GOOD FILMS FOR MARCUS PLAN USE REQUESTED BY WISC. ALLIED

Allied Theatre Owners of Wisconsin has asked distributors to provide more prints of more and better features for Marcus Saturation Plan bookings.

In effect for some time in Wisconsin and the upper peninsula section of Michigan, the Marcus Plan reportedly has accounted for grosses that have exceeded normal expectancies.

Wisconsin Allied holds that "it is of the most utmost importance that only those productions having good entertainment and production values be marketed via the merchandising system, in order to safeguard the public's confidence in the productions so publicized."

The Wisconsin exhibitors organization has urged local theatres to take advantage of TV saturation campaigns, and called upon National Screen Service to emphasize color attractions to stress their advantage over television offerings, and to increase the size of picture titles on 40 x 60 posters.

It would appear that the Wisconsin theatres have proven the great merit of the Marcus Plan. It would be foolish for distributors to stop supplying these exhibitors and others who have successfully utilized the Plan with appropriate, exploitable product.

Any sustained policy by the majors of offering their poorer pictures to be Marcusized must be thwarted by exhibition. Unfortunately, several film companies seem to think that those of their costly productions which after final editing do not live up to expectations can be salvaged by shunting them to the highly successful Marcus Plan.

This sort of thinking is not shrewd, but shortsighted. It could, as Wisconsin Allied warns, destroy the public's confidence in pictures released under the Plan, so well-received to date.

SUNDAY "BLUE" LAWS UPHELD

The U. S. Supreme Court this week upheld the "blue" laws of three states — Massachusetts, Maryland and Pennsylvania, in four split decisions. None of the cases touched on the exhibiting of motion pictures on Sunday, and none of seven opinions covered the constitutionality of ordinances in areas that prohibit Sunday showings.

The four majority opinions, written by Chief Justice Warren, made passing reference to the fact that the three states permit the showing of motion pictures on Sunday after 1 P. M., subject to local option, and in the case of Massachusetts, a license.

In the key decision, the court ruled in the case of

Margaret M. McGowan vs. Maryland, that the objective of Sunday closing laws today is to give all people a common day of "rest, repose, recreation and tranquility," as essential to their well being. It cited the exemptions provided for a broad variety of amusements, sports and other forms of entertainment as proof of the absence of a religious purpose.

The decision appeared to give the states broad latitude in deciding what businesses to exempt.

ATLANTA CENSOR RESTRICTIONS AGAIN OVERRULED IN COURT

Judge Luther Alverson of Fulton County, Georgia, Superior Court, has reversed the Atlanta censor's ban on Continental's "Room at the Top." Judge Alverson recently handed down a similar ruling in the case of "Never on Sunday."

The "Room at the Top" case differs from "Never on Sunday" in that it involves a claim for actual financial damages by Continental, which is asking \$20,000 from the City of Atlanta for losses incurred by the film's not being allowed playing time in the city.

The three major reasons for Judge Alverson's decision were the same in both cases: 1) The films were not obscene; 2) the ordinance under which they were censored and banned is unconstitutional; and 3) the ordinance violates the "due process of law" clause of the Constitution

Herman Levy, TOA's general counsel, in reviewing the "Never on Sunday" case, points out that the decision has been interpreted as "clearly and succinctly" placing the burden of censorship "on parents, where it rightfully belongs."

Mr. Levy quoted Judge Alverson, whose decision stated, "It is obvious . . . that parents are more competent to rear children than the state, and this responsibility (to decide which films their children should see) should rest with them. Censorship is not a desirable substitute for responsible parents."

The Georgia court commented on the difference between the Atlanta case and the recent Times Film decision (Chicago) in the U. S. Supreme Court. Judge Alverson said that in the Atlanta ruling the standards of the censor law were attacked, while the Chicago decision ruled only on the right of the city to require submission of films for licensing.

Atlanta Associate City Attorney Edwin L. Sterne announced that separate appeals will be filed with Judge Alverson on the two court decisions. The appeals will go to the State Supreme Court for a ruling, upon the judge's approval.

"The Last Time I Saw Archie" Robert Mitchum, Jack Webb, Martha Hyer and France Nuyen

(United Artists, June; time, 98 min.)

Good. A World War II service comedy about an Air Force private who is an ace goldbrick and promoter. Robert Mitchum convincingly portrays the cool conniver. Jack Webb, who co-produced and directed, is fine as his sidekick. In addition to the stars, exhibitors should publicize the black-and-white picture's many popular character players: Louis Nye, Don Knotts, Robert Strauss, Harvey Lembeck. Undemanding present and former service personnel should appreciate this one most. It's sweetened with many beautiful women, some romance. Major faults: snail-paced, insufficient situations, lack of sustained guffaws. UA is backing it strongly:—

During World War II, the Civilian Pilot Training program comprised over-aged, over-weight, eager patriots who were to be used transporting supplies and ferrying aircraft. However, when experienced combat pilots, returned from overseas, were assigned these tasks, the CPT program members ended up at an air base near Denver, as buck privates. Their captain, Don Knotts, was an easy-going man, but their master sergeant, Robert Strauss, and his slow-witted aide, Harvey Lembeck, were tough non-coms. One of the misfits, a great promoter, Archie, Robert Mitchum, armed with a clipboard, is respected by officers as well as non-coms. In fact, Strauss believes Mitchum is an Intelligence General. Therefore, Mitchum, though a private, and his side-kick, ex-screenwriter Jack Webb, are treated royally — permanent passes, a jeep of their own, etc. The two spend most of their off-base time with beautiful women. Martha Hyer is Webb's girl, while a Japanese-American, France Nuyen, is Mitchum's. France supplies Mitchum with spending money, in the form of outdated, oversized U. S. currency. France is known to be the girl friend of the base's colonel, Richard Arlen, and she uses his car to transport Mitchum. Promoter Mitchum lets some of his envious admirers share his paradise. These include privates James Lydon, Louis Nye, Joe Flynn, and Del Moore. Mitchum finally agrees with Webb's theory that France is a Jap spy. Strauss and Lembeck watch the colonel's house each night, hoping to be on hand when Mitchum and his "aides" raid the place and capture France. However, Strauss and Lembeck, over-anxious, break the door down, only to learn that France is the colonel's ward, is being used to trap real spies on the base. Mitchum convinces the colonel that the whole affair has earned him a medal. Nye, Flynn and Moore are hoodwinked by Mitchum into volunteering for dangerous glider duty. Orders come through making Mitchum, Webb and other non-volunteer members of the Civilian Pilot Training program citizens once more. Mitchum fastens on to screenwriter Webb, is soon head of production at Webb's studio. Webb remains a writer in his tiny office. Strauss is Mitchum's chauffeur. Next, a newspaper headline has the now Governor Mitchum throwing his hat into the presidential ring.

A Mark VII Ltd. — Manzanite-Talbot Production, directed by Jack Webb from William Bower's screenplay.

Unobjectionable for all.

"The Revolt of the Slaves" Rhonda Fleming, Lang Jeffries, Dario Moreno

(United Artists, May; time, 99 min.)

Fair. A standard, dubbed, Italian-made spectacle concerning the plight of the early Christians in the declining Roman empire. The suspenseful, lavish attraction, in TotalScope and Technicolor, boasts two U. S. players. Rhonda Fleming portrays a patrician's daughter who helps the Christians, falls in love with one, Lang Jeffries, star of TV's "Rescue 8" series. Action fans, who don't mind a hard-to-follow story, will see man-eating lions, an escape from a flooded dungeon, Christians crucified en masse, the running of the spear gauntlet and the usual combat scenes:—

Three hundred years after Christ's death, Rome is the heart of a rotting empire. Persecuted by pagans, the Christians practice their religion in hidden underground caverns. Lang Jeffries is a slave bought by Roman patrician Gino Cervi, whose hot-blooded thrill-seeking daughter, Rhonda Fleming, orders him to fight a professional wrestler. When he refuses, she lashes him. Her gentle cousin, Wandisa Guida, and the emperor's favorite tribune, Ettore Manni, both of whom are secretly Christians, defend him. The emperor, Dario Moreno, sends his torturer, Serge Gainsbourg, to follow Wandisa in order to find the Christian's hiding place. Through Jeffries' intervention, they escape Gainsbourg's trap. They confide in Rhonda, who agrees to help the Christians. While hiding out in the hills, Jeffries and Rhonda fall in love. Manni and a group of Christians are captured and in an effort to free him, Rhonda is jailed. Jeffries rallies the free Christians and leads them through the sewers under the jail in a daring attempt to free the rest. They engage the prison guards in a furious battle, freeing Rhonda. However, they are too late to save the Christians who have been tied to crosses in the arena and either burned or slaughtered. Horrified, they drop their swords, stand quietly in the face of sudden death. The bloodthirsty crowds, finally effected by the senseless massacre — young girls are speared as they run — urge the emperor to signal "thumbs up." Intimidated and helpless he gives the sign for life. The Christians have won a greater victory with their faith than they could have done with their swords, triumphing over the pagan excesses of Rome.

Produced by Paolo Moffa, directed by Nunzio Malasomma from a screenplay by Duccio Tessari and Stefano Strucchi. Dialogue by Daniel Mainwaring. Adults.

"A Matter of Morals" with Patrick O'Neal, Mogens Wieth, Eva Dahlbeck, Maj-Britt Nilsson

(United Artists, May; time, 90 min.)

Good. A well-acted, absorbing tale of a married Milwaukee bank executive whose involvement with a sadistic Stockholm factory manager and his free-loving sister-in-law leads to divorce, embezzlement and murder. Made in Sweden, mostly in English (there's some minor dubbing), the black-and-white crime melodrama treats sex very frankly. Patrick O'Neal is adequate as the American. Mogens Wieth is properly sinister as a philosophical swindler. Eva

Dahlbeck is excellent as Wieth's browbeaten, brutalized wife. Outstanding is blond newcomer Maj-Britt Nilsson as the comely Swede who helps lead the Yank astray. Photography is excellent:—

Patrick O'Neal, a minor official of a Milwaukee bank, arrives in Stockholm to verify final details of a million-dollar loan for which a Swedish factory is collateral. He meets Mogens Wieth, the factory manager. An employee of the plant tries to warn O'Neal that Wieth, with a group of associates, is looting the firm's assets, but the man is "accidentally" killed before he can explain what's happening. One condition of the loan is an insurance policy on the life of financier, Gosta Cederlund, the factory's owner, who has been away from Sweden for many years. We learn that Wieth, a sadistic manipulator of people, is extremely brutal with his wife, Eva Dahlbeck. He introduces O'Neal to his lovely sister-in-law, Maj-Britt Nilsson. O'Neal immediately falls in love with her, tells her his wife in The States doesn't understand him, that he will get a divorce. Seeing that Wieth is trying to implicate O'Neal, Maj-Britt, who flits from affair to affair, tells the American she won't marry him. Nevertheless, he returns to the U.S. Some months later, O'Neal returns to Stockholm. He has divorced his wife, lost his job. Maj-Britt is not particularly interested in him, although he has given up everything to marry her. He joins Wieth, assigning to him the million-dollar policy on Cederlund's life. Cederlund unexpectedly returns to Stockholm. Wieth persuades O'Neal that the only way out for them is to slay the financier. As O'Neal is about to murder the man, Cederlund takes his own life with a pistol. O'Neal phones Wieth who tells him to make the suicide appear as murder. Only when the police approach does O'Neal realize that Wieth is framing him, has turned in the alarm. O'Neal escapes long enough to kill Wieth. Maj-Britt, learning of the two slayings, tries to reach O'Neal, arrives to see the police taking him away.

Produced by John D Hess and Steven G. Hopkins. John Cromwell directed from Hess' screenplay. Adults.

"The Warrior Empress" with Kerwin Mathews, Tina Louise and Riccardo Garrone
(Columbia, May; time, 97 min.)

Fair. This Italian-made spectacle, utilizing Greek mythology and fact, has as its major asset a bevy of scantily-draped beauties, lesbian devotees of the goddess Aphrodite. Previously known as "Sappho, Goddess of Lesbos," ("Saffo, Venere di Lesbo"), the costly Eastman Color-CinemaScope production tells of a young Lesbian, who befriends the leader of a rebellion against a tyrant. The plot's action-jammed, with lots of gore and violence: battles with lions, hand-to-hand combat. On the debit side is the complicated story line, weak dubbing and the lack of marquee power:—

Kerwin Mathews, leader of a rebellion against Enrico Maria Salerno, tyrannical Mytilene king, is wounded by royal guards, then by a lion. He escapes, hides in the Temple of Aphrodite. An officer of the guards, Alberto Farenese, introduces his leader, Riccardo Garrone, to his sister, Sappho, Tina Louise, devotee of Aphrodite and niece of the king. After

Garrone returns to the palace, Mathews is found by Tina and other maidens, and is hidden and nursed to health. One temple maiden, Susi Golgi, is angry. She loves Tina herself. She tells Mathews that Tina's only using him to get information from him. Tina and Mathews are told at the cave of the Sybil that their destinies are in the hands of Amphitrite, bride of Poseidon. Susi, jealous, informs Garrone of Mathews' presence. Tina stalls Garrone and Mathews escapes. Awakening from a dream, Tina calls upon Amphitrite in time to save Mathews from a storm. Later, Mathews poses as a guard, learns that Garrone is set to marry Tina. Meanwhile, Susi commits suicide. Mathews returns to his rebel band, learns of murder, rape by king's tax collectors and plans a full-scale war. Tina postpones her wedding. Mathews, surprised to hear that she is to wed Garrone, meets Tina, effects a reconciliation. Garrone finds out who Mathews is, makes Tina promise to marry him to save Mathews, who is arrested. Convicted as a guard who struck a superior officer, Mathews is exiled. A boatload of rebels rescue him. Garrone tells Tina that Mathews has slain her brother. She asks him to avenge his death. The rebels, led by Mathews, take over the city. The king surrenders. Garrone is arrested, returned to rank. Tina has become high priestess. Her brother appears, saved at sea, tells that Garrone plotted his death to frame Mathews, and to make Tina sole heir to the throne. In a duel with Mathews, Garrone falls into a lion-filled moat. Tina renounces her vows to Aphrodite, plans to marry Mathews.

A Documento Film Orsay Film Co-production. Produced by Gianni Hecht Lucari, directed by Pietro Francisci from a script by Ennio de Concini, Francisci, and Luciano Martino. From a story by Francisci. Adults.

"Gidget Goes Hawaiian" with James Darren, Michael Callan and Deborah Walley
(Columbia, June; time, 102 min.)

Poor. An unwholesome romantic melodrama dealing with a sexy teen-ager's unhappy love life on vacation in Hawaii with her parents. The Eastman Color (print by Pathe) picture takes little advantage of the island setting, relies mainly on such trite unpleasant topics as Gidget's rumored promiscuity, her parents alleged infidelity. Newcomer Deborah Walley seems unable to play a "good girl" even when the script calls for it, which is seldom. James Darren and Michael Callan offer undistinguished, indistinguishable performances. Teenagers — at whom the screenplay is aimed — should find this a terrific bore. Eddie Foy, Jr. and Peggy Cass are the only skilful players. This sequel will have to lean heavily on the earlier Gidget's success:—

Gidget, Deborah Walley, is unhappy when her parents, Carl Reiner and Jeff Donnell, tell her the family's going to Hawaii for a vacation. Deborah has just received a pin from James Darren, whom she's been after for some time. When Darren tells Deborah that he's happy about her going to Hawaii, she takes it the wrong way, and they part. On the plane, Deborah meets Vicki Trickett, another teen-age beauty. Vicki's coarse parents, Eddie Foy, Jr. and Peggy Cass, make friends with Deborah's folks. Also on the Ha-

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"Gidget Goes Hawaiian"

(Continued from Page 87)

waii flight is Michael Callan, an egocentric TV dancing star, and three University-bound young men — Joby Baker, Don Edmonds and Bart Patton. Callan and Vicki get together quickly. In Hawaii, Deborah's father, seeing his daughter unhappy, cables an invitation to Darren to join them. Vicki is angry when Deborah snaps out of her blues and captures all the lads' attention at a dance. The next day, Darren arrives in time to see Callan kiss Deborah. Darren befriends Vicki, while Deborah goes with Callan. Darren and Deborah are only trying to make each other jealous. Vicki, thinking Deborah is trying to take Darren from her, starts a rumor that Deborah is promiscuous. Vicki hints to Darren what she's done, and he reveals he's Deborah's number one man from California. Darren and Deborah patch up their quarrel. Meanwhile, Deborah's mother and Vicki's father are touring the bars together, looking for Deborah so they can apologize for believing Vicki. The two adults get high, while Deborah's father and Vicki's mother do likewise. Deborah mistakenly suspects her parents of the worst. Feeling she must cover up for them, she goes to their room with Darren to await their arrival. Her parents get together again, start a search for Deborah. She is found and all apologize to her. The next day, water-hating Vicki gets her just desserts, is placed on a surf board.

A Jerry Bresler Production, produced by Bresler, directed by Paul Wendkos from Ruth Brooks Flippen's script based on the characters created by Fredrick Kohner. Not for young children.

"Five Golden Hours" with Ernie Kovacs, Cyd Charisse and George Sanders

(Columbia, June; time, 90 min.)

Poor. A melodrama revolving about a suave professional mourner who bilks Widows Nos. 1, 2 and 3, only to be outsmarted by No. 4. Talented comedian Ernie Kovacs, as the confidence man, and shapely Cyd Charisse, as a crooked beauty, can't do much with a laugh-poor, lethargic script. Good marquee names may save this mid-week programmer from being a complete dud at the ticket window. It was filmed in Britain in black-and-white:—

Professional mourner-pallbearer Ernie Kovacs, a

charming bachelor of about forty, uses his position to approach rich and pleasing widows. He finally falls in love with one, beautiful Cyd Charisse, a baroness whose husband killed himself after gambling away 20 million lira he bilked from four men — Martin Benson, Sydney Tafler, Bruno Barnabe and Dennis Price. Before meeting Cyd, Ernie has been a friend of widow Avice Landone, who has him visit her twice weekly. Another, Kay Hammond, invites him to evenings of music, good food, and gives him her late husband's magnificent wardrobe. Ernie receives a car and an over-garage apartment from grateful Clolia Matania, also pretty and wealthy. Soon Ernie visits Cyd, finds she is ruined financially. The four victims of her husband want her to sell her home to raise money. Ernie tells Cyd he will sell some land. Actually, he uses the late baron's method to get money from his other three widow friends. He tells them he has a friend who can take advantage of the "five golden hours" time difference between Rome and New York to make big stock gains. What Ernie does is to pay off one widow with the other's money, getting them to raise their investments each time they "win." After giving Cyd the 20 million, he returns to her home that evening to find she has fled, having played the same trick on another man. Ernie decides to dispose of the three widows. He pushes his car over a cliff, thinking they are in it. They had just left the car to pick some flowers. Seeing he's failed, he's about to jump off the cliff, but one of the women hits him with a bottle. He regains consciousness, decides to feign insanity. Kay puts him in an expensive mental home. The psychiatrist can't trick Ernie into confessing. George Sanders, another shammer, is a fellow patient. He shows Ernie a newspaper announcement of Cyd's forthcoming sixth marriage. Kay dies of a heart attack, leaves her money to Ernie — as long as he is insane. If he recovers his sanity, the remaining money is to go to a nearby monastery. Ernie escapes, offers the monastery's father superior, Finlay Currie, a 50-50 split on Kay's money, threatening to stay insane if he doesn't agree. A deal is made. Ernie buys his ex-boss' funeral parlor. Sanders — for a cut — tells Cyd where rich Ernie is. Cyd marries Ernie. It is indicated that she soon does away with him, as well as Sanders.

A Fabio Jecker presentation. A Mario Zampi Production. Zampi produced, directed from a script by Hans Wilhelm. Giulio Zampi was associated producer. Adults.

Admission Prices Up 4% in Qtr.

The U. S. Labor Department finds that the average price of admission to motion picture theatres stood at 156.1 per cent of the 1947-49 average during the first quarter of 1961. At 1960's end, the average was 152 per cent of the base period. For 1960 as a whole, admission prices were 148.9 per cent of the 1947-49 average.

Roadshows are thought to account for much of this advance.

New Mexico Convention

The annual convention of New Mexico TOA will be held Wednesday and Thursday, July 19 and 20, at the Cole Hotel, Albuquerque. The directorate will meet July 18.

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ARKANSAS PAY-TV REQUEST HIT IN THEATRES' BRIEF

Authorization of the operation of toll television in Little Rock would be contrary to public interest, the Independent Theatre Owners of Arkansas, Rowley United Theatres and United Theatres Corp. contended in their opposition briefs filed last week with the State Public Service Commission.

The exhibitor groups were authorized by the PSC to intervene in the proceedings concerned with Midwest Video Corp.'s petition asking the PSC to direct Southwestern Bell Telephone Company to provide cable facilities at reasonable rates for Midwest's projected Telemeter operation in 16,000 homes in Little Rock.

Arguments by the exhibitors before the PSC were:

Pay-TV will be unregulated and detrimental to the public welfare and morals.

Its exhibitions will not be censored and the collection and repairment will invade the privacy and sanctity of the homes.

It will exercise a monopoly over first run films and live entertainment, and complete control over sports events.

It will kill free-TV and eventually only the wealthy will be able to afford this type of entertainment. Also, rural and sparsely populated areas will be unable to obtain pay-TV.

Pay-TV will increase its charges as free-TV is eliminated.

Pay-TV will squeeze out of business legitimate theatre owners, their employees and millions of dollars of investments in buildings and screen entertainment.

The PSC was asked by the theatre organizations to dismiss Midwest Video's petition, predicting the pay-TV experiment would be a failure as have previous tests of the system.

As pay-TV programming will originate out of state, live or on video tape or some similar device, the theatre men question the PSC's jurisdiction in the matter. As an interstate operation only the Federal Communications Commission has jurisdiction, the exhibitors pointed out.

ILLINOIS ALLIED ASKS DISTRIBS. ALLOT AD FUNDS FOR SUB-RUNS

Allied Theatres of Illinois has urged the distribution companies to budget advertising appropriations on saturation bookings to include subsequent-run situations.

Sam Myers, Illinois Allied president, also suggested that various distributors host individual meetings each week with the group to better relations.

Illinois Allied's request makes good sense. Advertising motion pictures today pays better than ever. Properly allocated distributor money could aid the subsequent run theatres to alert more prospective patrons of their product and to sell far more tickets than would normally be possible using only their own funds for ads.

WARNER BROS. COLOR FEATURES SET FOR TV IN 13 MARKETS

Herbert Richek, director of operations for Seven Arts Associated, announced that Warner Bros. "Films of the 50's" have been scheduled for telecasting in color in 13 markets.

Seven Arts is offering a total of 42 "Films of the 50's" in color.

Mr. Richek noted that "because of the extreme sensitivity of color telecasting equipment, we have had to develop new techniques in the manufacture of color prints. In this regard, Warner Bros. and Technicolor have been very cooperative."

Stations which have already scheduled these recent Warner Bros. features for color telecasting include: WOR-TV, New York; KHJ-TV, Los Angeles; WGN-TV, Chicago; WSB-TV, Atlanta; KMJ-TV, Fresno; KPRC-TV, Houston; WTMJ-TV, Milwaukee; KCRA-TV, Sacramento; WNEM-TV, Saginaw; WWLP, Springfield, Mass.; KOGO-TV, San Diego; KTVU, San Francisco; and KSLA-TV, Shreveport.

With color TV becoming increasingly widespread, the film companies' policy of selling recent color features to television while trying to get exhibitors and the public to buy their newer productions becomes more unsound and suicidal than ever.

Until recently, exhibitors could boast that only in their theatres could audiences see features on a giant screen, uninterrupted by ads, and IN COLOR.

We wonder if exhibitors in the 13 above markets don't feel a bit uneasy about Warners and Technicolor helping TV stations achieve wonderful color results. Especially those exhibitors playing new black-and-white product of unproven popularity.

Tomorrow, when color TV is in general use, but still a novelty, the box-office dent caused by the competition it offers should be appreciable. If, as we believe, every feature sold to TV hurts the exhibitor, then every color feature offered free in the home should hurt him still more.

MISSOURI TAX FIGHT WON

Film rentals have been excluded from Missouri's new Use Tax Law following a strong protest by motion picture interests in that state.

Exempt from the tax are "rental of films, records or any type of sound or picture transcription."

Thus film industryites have saved Missouri theatres an estimated \$150,000 a year.

They are to be congratulated for their vigorous efforts which demonstrates not only to exhibitors in their state but everywhere that combined and correct action by theatres can prevent discriminatory taxation.

**"By Love Possessed" with Lana Turner,
Efrem Zimbalist, Jr., Jason Robards, Jr.,
George Hamilton, Susan Kohner,
Thomas Mitchell and Barbara Bel Geddes**
(United Artists, July; time, 115 min.)

Fair. Parts of the recent, best-selling, long novel by James Gould Cozzens — who doesn't get screen credit — have been squeezed into a nearly two-hour disjointed picture. The rambling record of infidelity, alleged rape, marital unhappiness, suicide and embezzlement — all committed by the members and families of a town's leading law firm — is enacted in color by such important film stars as Lana Turner and Efrem Zimbalist, Jr.; top legit actor, Jason Robards, Jr., and popular newcomers Susan Kohner and George Hamilton. The trite, talky screenplay has the scene changing so swiftly that little, if any, suspense can be constructed. There is almost no comic relief. The principals are neither nice nor interesting enough to care about. Lavish interiors comprise the most successful element of the attraction which is best suited for uncritical adult females:—

Jean Willes returns to Brocton with a New York lawyer, Gilbert Green, to contest her late husband's will. Jean has a record of 17 arrests for prostitution. The hearing is to be conducted by Efrem Zimbalist, Jr., law partner and son-in-law of aging Thomas Mitchell, executor of the will and trustee off the estate. Zimbalist is disturbed to learn that his son, George Hamilton, a Harvard student, has no intention of practicing law in Brocton or marrying Susan Kohner, Mitchell's wealthy ward. At the hearing it is revealed that age may be affecting Mitchell's memory. Lana Turner, wife of Zimbalist's other partner, Jason Robards, Jr., staggers into the meeting. Her alcoholic state attests to the fact that the auto accident which disabled Robards has crippled their marriage as well. Later, Zimbalist visits his wife, Barbara Bel Geddes, in a hospital where she is recovering from a minor injury. Barbara describes her union with Zimbalist as a merger, not a marriage. Zimbalist next learns that Mitchell — apparently accidentally — has deposited into his personal account money belonging to the contested estate. Not confronting Mitchell, Zimbalist tells Robards they must retire Mitchell. Meanwhile, Robards, before leaving for Washington on business, gently chides a now sober Lana on her conduct at the hearing. She, asks for a divorce, stating that he told her he would grant one if she made the request while sober. Robards refuses. That evening Lana encounters Zimbalist and the two make love. After a dance, Hamilton drops Susan off, picks up a voluptuous tart, Yvonne Craig, and has relations with her near Still Pond. Returning home, Yvonne is angry when he won't set another date. Her mother watches them from a window. The next day, Zimbalist is informed by Brocton's D.A. that his son is being held on a rape charge being instituted by Yvonne. Hamilton denies the charge, admits to his father that he had relations with the girl. Hamilton goes home on bail. Barbara berates Zimbalist for his cool relationship with his son, who desperately needs his father's love. Hamilton visits Susan, tells her that he doesn't love her. Zimbalist realizes he's been an unmerciful lawyer and a failure as a husband and a father. The next day he tells

Lana their romantic interlude is over. Hamilton flees town. A despondent Susan takes her life. It is learned that Mitchell has stolen \$60,000 from her account, more than \$240,000 from others, to pay back investors in his bankrupt trolley line. He has juggled funds to execute wills, and is replacing the stolen funds with money of his own. Zimbalist tells Robards they must never let Mitchell know of their discovery, lest it kill him. Zimbalist admits that the recent dramatic events have softened him. Hamilton asks Lana for money with which to run away. She tells him it won't solve his problem permanently. Lana tells her husband she is prepared to accept whatever kind of life they can have together. Hamilton returns home to his reunited parents who reaffirm their love for him.

Mirisch Pictures, Inc., in association with Seven Arts Production, Inc. Produced by Walter Mirisch, directed by John Sturges from John Dennis' screenplay. Adults.

**"L'Avventura" ("The Adventure")
Monica Vitti, Gabriele Ferzetti, Lea Massari**
(Janus, current; time, 145 min.)

Fine. A provocative, usually absorbing art theatre drama from Italy revolving about the disappearance of a pretty, young Italian socialite from a boat party off Sicily, and the resulting romance between the missing woman's fickle, fortyish architect sweetheart and her best girl friend. Seen subtitled, the black-and-white drama devotes itself more to piercing character study than to action, of which there is hardly any. In fact, the lost girl's fate is never known. Highly talented director Michelangelo Antonioni vividly presents a candid view of a decadent, wealthy segment of present day Italy. Outstanding acting in the role of the lost woman's sensitive, non-socialite friend is rendered by Monica Vitti, formerly a legitimate theatre star. Gabriele Ferzetti is impressive as the architect. The abstract film could have gained much by tighter editing:—

On a yachting holiday off the coast of Sicily is a party of wealthy, spoiled, good-looking socialites. Lea Massari has been involved in an unhappy and obsessive sexual relationship with Gabriele Ferzetti, a handsome, fortyish architect who has compromised his professional talents for a lucrative but dull business partnership. Lea's friend and confidante, Monica Vitti, is included in the party although she is not rich, and doesn't "belong." The other pleasure seekers: Esmeralda Ruspoli, a princess, who is with a gigolo whom she repulses out of her own indolence, frivolous Dominique Blanchard, who is constantly ridiculed in public by her husband, James Addams. Only Monica responds to the beauty of the passage through the islands. The others are bored. They stop to explore a barren, volcanic island. When a storm comes up, it is discovered that Lea has disappeared. Gabriele, Monica and Addams remain behind to search for her. The three finally seek refuge in a poor fisherman's cottage, the isle's only structure. Monica accuses Gabriele of being the direct cause of Lea's disappearance. The next day, however, Monica has to fight the attraction which she feels for her friend's lover. They agree to search alone, but continue together when they meet. Monica becomes Gabrielle's

mistress. Her conscience bothers her. She dreads Lea's return. The lovers finally rejoin their other friends in the midst of a huge celebration at a crowded but elegant hotel in Taormina. Monica awakes during the night to find Gabriele missing. She sees him embracing a would-be starlet. Gabriele breaks down, and for the first time realizes his fatal instinct for self-betrayal. Moved by compassion and despair, Monica forgives him, and the cycle of unsatisfactory love between the weak betrayers, starts anew.

Produzione Cinematografiche Europee-Rome; Societe Cinematographique Lyre-Paris. A film by Michelangelo Antonioni, presented by Robert and Raymond Hakim. Antonioni directed, wrote the scenario, and co-authored the dialogue with Elio Bartolini and Tonino Guerra.

Adults.

**"Nikki, Wild Dog of the North" with
Jean Coutu, Emile Genest, Uriel Luft
and Robert Rivard**

(Buena Vista, July; time, 74 min.)

Good. A standard Walt Disney full-length, live-action outdoor adventure dealing with a young pup and a bear cub who grow up together. Another major branch of the story covers a kindly French-Canadian trapper, ably played by Jean Coutu, who rears the pup, loses him, then rescues him from a mean trapper who has turned the animal into a vicious pit fighter. Children not too squeamish about watching wolf and dog fights should like this easy-to-follow plot, which is aimed at their level. The picture was made in Canada utilizing that nation's acting and technical talent. There are some magnificent Technicolor scenic views:—

On a canoe trip through the Canadian Rockies, trapper Jean Coutu, his Malemute pup, Nikki, and a bear cub, Neewa, are capsize. Coutu barely survives, loses track of the animals who, bound together by a leash, have to live together. Although the leash finally breaks, they remain companions. When winter comes, Neewa hibernates, puzzling Nikki, who soon learns to raid the trapper's lines, stealing bait. Emile Genest, a cunningly vicious trapper, ends this by poisoning the bait, catching Nikki in a series of traps. While caught in one, Nikki outwits a wolf. Genest sees this, ruthlessly trains him into a fighting dog to be used for sport at the trading posts. Weeks later, having been made into a snarling beast by mistreatment, Nikki is put into the pit at Fort O'Fortune, despite the fact that the new factor, Nikki's former master, has outlawed man-operated dogfights. In a vicious struggle, Nikki wins. Coutu challenges Genest for breaking the law and the trapper pushes Coutu into the pit with the killer dog. Nikki recognizes Coutu, aids him, as does an Indian helper of Genest. Genest is killed by his own knife. On a trip to Coutu's traps, Nikki spots Neewa, must decide whether to rejoin his old friend. The new adult bear is not too friendly, and Nikki chooses to remain with Coutu.

A Walt Disney Production. Produced by Winston Hibler, who wrote the script with Ralph Wright. Directed by Don Haldane and Jack Couffer. Based on the novel, "Nomads of the North" by James Oliver Curwood. Family.

**"Morgan the Pirate" with Steve Reeves
and Valerie Lagrange**

(M-G-M, July; time, 95 min.)

Good. A big-scale adventure story centering around Henry Morgan, the English pirate who raided Spanish shipping in the Caribbean during the late 17th century. The well-paced Joseph E. Levine presentation, a partially-dubbed import, boasts the popular Steve Reeves, suspense, romance, and a great deal of action—all set against very impressive sea and land backgrounds in Eastman Color and CinemaScope. Valerie Lagrange ("Love and the Frenchwoman") is properly seductive as the Panamanian governor's daughter who loves Morgan. The unsophisticated tale should please the kiddies especially. Direction and photography are fine:—

In Panama, in the late 17th century, Henry Morgan, an Englishman, Steve Reeves, is held a slave by the Spaniards in the city. He is bought by Valerie Lagrange, daughter of the Panamanian governor. Reeves falls in love with her, but is jailed when caught kissing her. He escapes the punishment of being quartered—another prisoner's fate—and is sentenced to hard labor as a seaman. Reeves soon leads a successful mutiny, sails to the Tortuga, the headquarters of all Caribbean pirates, to ask Arman Mestral, the buccaneer king, if he and his men can join him. Mestral refuses, but gives Reeves provisions after the young man outduels him. Reeves also takes with him Valerie and some other women who been taken prisoner. King Charles II has regained the British throne, asks Reeves as a pirate, to help him fight the Spanish. Reeves will be supplied with ships and men in return for a tenth of his booty. The plan is presented to Reeves by Sir Thomas Modyford, the English governor of Jamaica. Reeves agrees. Later, he decides to invade Panama, the richest spot of the Spanish New World. He decides to attack from an overland route. Unknown to Reeves, Britain and Spain have reached an agreement. They now will be out to round up the pirates. Reeves decides not to wait for promised British aid, burns his ships behind him to force his hesitant men to march on Panama. The attack is a success. Among the wounded, Reeves finds Valerie, who had warned her father of Reeves' plans, then walked out into the street-fighting to find Reeves. It is indicated that she will live and wed Reeves.

A Lux-Adelphia Co-production. A Joseph E. Levine presentation. Directed by Andre De Toth. No screenplay credit.

Unobjectionable for all.

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The cost to Canadian subscribers is \$2.50 per binder, parcel post prepaid. The cost to all other foreign subscribers is \$2.00 per binder, plus postage.

"Follow a Star" with Norman Wisdom
(Zenith, current; time, 98 min.)

Poor. A British comedy about a shy clothes presser, who dreams of becoming a popular vocalist, and a fading crooner who tapes the chap's singing, uses it as his own. Norman Wisdom, a favorite in England, but hardly known here, has little to work with in this black-and-white vehicle. Chuckles are scarce, these stemming mainly from silly slapstick. Strictly for the undemanding:—

Clothes presser Norman Wisdom, who dreams of fame as a singer, is quick to accept the offer of a free theatre seat from customer Jerry Desmonde, the aging star singer at the local music hall. Desmonde's old-fashioned songs arouse shouts of derision from the younger audience. While nearly wrecking the show, Norman eventually gets the audience to sing with the fading Desmonde, forgetting his own nervousness. He does so well that the theatre manager swings the spotlight on to him. Desmonde plans to steal Norman's voice, add it to his own polished charm. Accompanying Norman to an audition Desmonde has arranged for him is pretty June Laverick, the crippled girl pianist Norman adores. June gives him confidence. Desmonde and his agent, Eddie Leslie, secretly tape Norman's voice, offer it to a recording company as Desmonde's. It becomes a big hit. The next time, Norman, who only croaks without June on hand, is taped via a hidden mike while told to sing in the bathtub. Again Desmonde has a hit. When Desmonde appears on TV, mouthing Norman's words, Wisdom's massive singing teacher, Hattie Jacques, recognizes her pupil's voice. Her plan to expose Desmonde misfires when Wisdom, acting as the bumbling butler at Desmonde's party, is unable to sing without June. Hattie goes to the music hall where Desmonde is appearing, locks him in a dressing room, makes Wisdom take his place on stage. But without June, Wisdom fails, his act becomes knockabout comedy. Desmonde escapes, starts to sing. But Hattie smashes the behind-curtain recording, and the fraud is exposed. Wisdom's nervousness disappears now, and he goes on to captivate the audience. He also finds the courage to propose to June who arrives at the theatre.

A J. Arthur Rank Production. Robert Asher directed from an original screenplay by Jack Davies, Henry Blyth and Norman Wisdom.

Unobjectionable for all.

"Stop Me Before I Kill" with Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay
(Columbia, June; time, 105 min.)

Good. A neat little British-made psychological mystery concerning a noted English racing driver who finds that an after-effect of an auto accident he experiences while honeymooning is the desire to strangle his French bride. Ronald Lewis convincingly portrays the unhappy driver. Diane Cilento plays his curvaceous wife. Claude Dauphin is a suave bachelor psychiatrist who wants his patient's bride for himself. The suspense-charged black-and-white programmer offers unusual plot twists, decent acting and the interesting location background of Cannes and the French Riviera. Direction is sharp, photography fine:—

While honeymooning, a famous British racing

driver, Ronald Lewis, and his French bride, Diane Cilento, are in a car accident. Lewis' physical recovery is swift, but mentally the mishap has left a sinister effect: he finds himself wanting to strangle Diane while making love to her. They resume their honeymoon on the French Riviera, where they meet Claude Dauphin, a suave, middle-aged psychiatrist, who resides with his mother. Dauphin promises to help Lewis via the "full treatment." We sense that Dauphin has fallen in love with Diane. Back in London, the treatment begins, with Lewis being given drugs and electrical shocks, and made to act out Diane's murder. Supposedly cured, Lewis wakes up the next morning to find Diane gone. Dauphin arrives, tells Lewis that he must have slain his wife and dismembered the body. Dauphin shows Lewis a set of surgical instruments, blood-and hair-encrusted, in a closet. Lewis once studied medicine. This is the way Lewis said the day before that he would kill his wife. Dauphin promises to put the half-demented man in an asylum to escape the gallows. When the two men have a slight auto collision, Lewis escapes, flees to the Riviera home of a friend. He is still convinced that he's killed his bride. He is shocked when he spots her and Dauphin together on a motor launch. Diane is, in fact, living in the villa of Dauphin's mother, Francoise Rosay, believing that Lewis is receiving drug treatment in Dauphin's London asylum, as the psychiatrist has told her. Lewis breaks in on them, gun in hand. It is Diane who ruins Dauphin's plot. She remembers that Lewis' surgical instruments should have been rusty, but were bright and polished. Dauphin had obviously cleaned them before smearing them with blood. Dauphin's Siamese cat is missing. Dauphin's mask of sanity cracks. Pursued by Lewis, he climbs into a cable car that is being repaired. The car, high in the air, breaks from its cable, sending the screaming Dauphin to his death. Lewis and Diane are reunited.

A Falcon Film Production. Produced and directed by Val Guest from a script he co-authored with Ronald Scott Thorn. Based on the novel by Thorn.

Adults.

**OHIO TEEN-AGE DRIVING BILL
TABLED AFTER EXHIB. FIGHT**

A bill which would have prohibited persons under 18 from operating vehicles after 11 P. M. was tabled by the Ohio Senate Judiciary Committee following vigorous opposition voiced by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio. Mr. Prickett asserted that the bill "would deal the film industry a crippling blow."

The committee defeated an amendment which would have limited the non-driving hours to the period from 1 A. M. to 4 A. M. The amendment was offered by Senator Donald C. Steiner, Canton Republican, the bill's sponsor.

Warned Mr. Prickett, "Drive-in theatres could lose between 20 and 22 per cent of their income if this bill becomes law. I know of no operation in the state that could remain solvent with a 22 per cent lower income."

The watchdog policy of ITOO and Mr. Prickett has paid off handsomely over the years, standing as an example for organized exhibition.

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SATURDAY, JUNE 17, 1961

No. 24

NEW UNITED ARTISTS CONTRACT

A new standard contract is being adopted by United Artists, defining in detail several conditions which "were understood to be part of the former contract" and which requires box-office statements to be countersigned by the theatre manager or operator.

According to Jamers R. Velde, UA vice-president in charge of domestic sales, the changes are mainly clarifications and include:

1. A definition of gross receipts.
2. UA's right to "audit" an exhibitor's books.
3. Provisions that a special payment be made to UA if a picture is "pulled" before the completion of its contracted run. (If a picture was to have a seven-day run and was pulled at the end of five days, the UA percentage would increase proportionately.)

The countersigning clauses were believed to be an effort to eliminate errors by strengthening responsibility. Many statements are signed only by cashiers or treasurers. Now the theatre owner or manager would have to countersign the report.

For the purposes of the United Artists contract, gross receipts are defined as follows:

"Gross receipts for the purpose of computing the percentage license fee shall consist of all moneys (exclusive only of admission taxes required by law to be collected from the patrons) received for the privilege of entry to the theatre premises on each exhibition date hereunder, regardless of when or where paid; and unless otherwise expressly authorized in the schedule here or in writing by the distributor, shall include all moneys so collected from the patrons for the availability, inside or outside the theatre premises, of any services, facilities, or of any allowances, discounts or rebates in connection therewith, or of any other entertainment on the program with the percentage picture."

Mr. Velde said the new definition does not include concessions revenue. He pointed out that all UA sales personnel have been instructed to bring the contract revisions and additional clauses to the attention of every exhibitor. This will be facilitated by attaching a specially prepared extract to each contract outlining the new provisions.

UA regards this as the newest aspect of the development, that "exhibitors won't be required to discover them (the changes) by accident among the fine print on the back of the contract."

On the special payments for "pulling" a film, Mr. Velde said: "We have been quite upset because exhibitors make deals and then don't live up to them. If an exhibitor books a picture for Sunday through

Saturday and 'pulls' it on Friday without consulting us, he will be liable to a greater extent than in the past. We feel this is only fair since the loss of a Friday-Saturday playing time is more serious, for example, than the loss of a Wednesday or Thursday. And, meanwhile, we and some other theatre are deprived of the use of the print.

"And, of course, this does not apply to exhibitors who come to us with good reasons and ask for early termination of a booking. We want to have a say in these things."

The new contracts are being printed and will be used as soon as ready.

UA's gross receipts definition differs from the one listed in the new Universal pact chiefly in that Universal spells out such services as heaters, air-conditioners, playground and parking facilities, and any other services, conveniences, or commodities." (See HARRISON'S REPORTS, April 1, 1961.)

Since the word "services" in the new UA contract might be interpreted legally as including concessions receipts, we would think, that despite Mr. Velde's assertion regarding concessions, exhibitors should make certain they are not agreeing to pay United Artists a percentage of the concession receipts when they sign this contract. As National Allied suggested in the Universal situation, exhibitors might type or stamp on the contract before it is signed a specific agreement that the percentage rental arrangements apply only to box-office receipts.

UA is to be commended for making public its contract changes, even though it realizes that exhibitor organization legal watchdogs are scrutinizing film contracts closely these days.

As in the case of Universal, theatre men should urge UA to show it does not mean to include concessions in its gross receipts definition by having the contract say exactly that.

NAT'L ALLIED TO PRESS ACTION VS. UNFAIR 16MM. COMPETITION

Marshall Fine, president of Allied States Association of Motion Picture Exhibitors, has declared that his organization will pursue attempts to obtain some relief for theatres faced with more serious and persistent forms of 16mm. competition.

Mr. Fine said it is apparent that there are no easy answers to the problem, but that when especially aggravated cases are brought to light — cases that can be documented with genuine evidence — he believes most film companies can and will act to protect a regular theatrical account.

(Continued on Back Page)

**"Wild in the Country" with Elvis Presley,
Hope Lange, Tuesday Weld, Millie Perkins**
(20th-Fox, June; time, 114 min.)

Fair. A romantic melodrama, in CinemaScope and color, about a rebellious farm youth, considered a potential writing genius, who is involved with three women: his childhood sweetheart; a man-chasing cousin (an unwed mother); and a young widowed psychologist. The young man also has something to do with a rich youth's death, and the psychologist's attempted suicide. The unsophisticated but well-paced Clifford Odets screenplay is overshadowed by some fine box-office ingredients: the immensely popular Presley, who sings a different tune to each of the three name actresses — Millie Perkins (her first role since "Diary of Anne Frank"), Tuesday Weld and Hope Lange — and a provocative title. Although featured, Olympic star Rafer Johnson has an extremely brief role as a law clerk:—

The setting is a ramshackle farm in present day Shenandoah Valley. Elvis Presley engages in a no-holds-barred brawl with his older brother, while his drunken father looks on. Thinking he's killed his sibling, Presley flees. The next scene shows us he's been captured and is at a hearing conducted by John Ireland, the town's rich lawyer-politico and Hope Lange, a psychiatric consultant. Presley's father turns against him, and the rebellious youth is placed in the custody of his uncle, William Mims. Presley gets \$12.50 a week and board, living in his uncle's tonic factory, part of the house in which Mims lives with his daughter, Tuesday Weld, an unwed mother of a young baby. Millie Perkins, Presley's childhood sweetheart visits him. On his first probation visit, Hope learns that Presley has a strong desire to write. His uncle tries to match him with Tuesday. Millie's parents don't like his seeming irresponsibility. At a dance, Presley tangles with Ireland's alcoholic, play-boy son, Gary Lockwood. Ireland wants to leave his wife if Hope, a widow, will have him. He tells Hope his son has a bad heart. Tuesday wants Presley to run away with her. Hope has a professor friend read a story by Presley. He promises a scholarship. After Millie's parents chase him off, Presley goes wild with Tuesday. Mims is blackmailed not to take action against Presley when the youth floors the man after an argument. Presley gets a job as a garage mechanic. During a storm Presley and Hope stop at a motel, take separate, adjoining rooms. Presley tells her he loves her, and it is obvious that Hope is struggling with her emotions. Nothing happens, but Ireland's son sees their names on the motel register, starts a rumor. Hope doesn't want to see Presley any more. She tells Ireland she'll marry him. Presley learns of the rumor, says in front of Ireland, that if he meets his son, the youth will have to be sent home in a box. While fleeing town with Tuesday, her baby, her father's truck and undeclared money, Presley stops to beat up Lockwood. He doesn't realize that Lockwood died from the encounter until the police arrests him. At the trial Ireland refutes Hope's testimony that Lockwood had a bad heart, but tells the truth when Hope attempts suicide. Hope sends Elvis off to college.

A Jerry Wald Production. Produced by Wald

and directed by Philip Dunne from Clifford Odets' screenplay based on a novel by J. R. Salamanca.

Adult fare.

**"Gun Fight" with James Brown,
Joan Staley and Gregg Palmer**
(United Artists, May; time 68 min.)

Fair. A tiny-budgeted, black-and-white, amazingly standard Western revolving about an honest ex-soldier, whose outlaw brother is tricked into fighting him by a conniving confederate and a vindictive gambler. Ideal in the lower slot of a Saturday kiddie action program, the slow-unwinding, outdated, outdoor melodrama has James Brown of television's "Rin Tin Tin" ably playing the ex-soldier. Joan Staley is the saloon singer whom he weds. Photography is hackneyed:—

On the stagecoach to Laramie, James Brown, recently a soldier, rescues singer Joan Staley from the advances of gambler Charles Cooper. The stage is held up and Cooper slugs Brown to keep him from resisting the bandits. Joan's brooch is stolen by the outlaws. Brown leaves the pretty saloon vocalist in Laramie, and visits his brother, Gregg Palmer, who supposedly is a cattle rancher, only to learn that he is the leader of a group of outlaws and rustlers. He sees Joan's jewelry being worn by the Indian wife of a nasty member of Palmer's gang, Ron Soble. Brown refuses to join his brother, instead decides to set up as a trapper and marry Joan Before Brown can get away, the outlaw camp is raided by the sheriff, who was tipped off by the gambler. The gang thinks the informer was Brown. Soble poisons Palmer's mind against his brother with a tale about a double cross, and Palmer and Soble enlist some other outlaws to go gunning for Brown. Palmer realizes Soble has lied, stalls him off, telling him if they wait for spring, Brown will have a greater number of pelts they can take as booty. Finally, both brothers team up against Soble and the others. In the ensuing gun battle, Soble and Palmer are killed. Brown and Joan can now live in peace.

A Zenith Pictures production. Robert E. Kent produced and Edward L. Cann directed from a screenplay by Gerald Drayson Adams and Richard Schayer. Based on a story by Adams.

**"Misty" with David Ladd,
Arthur O'Connell and Pam Smith**
(20th-Fox, June; time, 92 min.)

Good. Producer Robert Radnitz, who recently packaged "Dog of Flanders" for impressive consumption by families everywhere, has once again scored in this area with this latest tale about a pair of youngsters and some ponies. The latter come from several offshore islands of Virginia where the small animals are a source of income and curiosity and where once a year a special round-up, race and fair-like celebration are held. The cast gives a good account of itself with much credit due Alan Ladd, Arthur O'Connell, Pam Smith and Anne Seymour with youngsters and oldsters working well together. The direction and production are good. Family audiences and/or youngsters should find this colorful and Cine-

maScope film quite appealing:—

Young David Ladd and his sister, Pam Smith, come to live with grandparents Arthur O'Connell and Anne Seymour when their parents die on the island of Chincoteague off the Virginia mainland. O'Connell makes his living selling and breeding the tiny horses found on the nearby island of Assateague. The herds of horses spend all year there except for one day a year when a round-up is held with some of the animals sold for the benefit of the fire department. In one of the wild herds is The Phantom, a horse admired by their late father. The two youngsters decide to try and save money obtained by gentling O'Connell's ponies and by doing other odd jobs so that they can buy The Phantom. At round-up, Ladd catches The Phantom because she is caring for a newly-born colt which Ladd names Misty. As the sale approaches, they make their desire known to the fire chief only to be told that The Phantom has been sold along with the colt. They are disappointed. Resigned, a week later the fire chief informs them that the animals are theirs if they still want them because the purchaser has backed out. Misty is easy to gentle and becomes friendly but The Phantom doesn't forget her wild ways easily nor the stallion that she left behind on Assateague. She is one of the fastest horses in the area and Ladd hopes to race against the favorite at round-up time. When The Phantom beats the favorite during an unofficial race, the town stands ready to back The Phantom. On the beach when she again mourns for her stallion, Ladd and Smith let her go and even push Misty into the water to go with her. As they head for home, the colt comes rushing back deciding to stay with his friends.

The film was produced by Robert B. Radnitz and directed by James B. Clark from a screenplay by Ted Sherdeman based on Marguerite Henry's novel, "Misty of Chincoteague".

Family.

**"The Ladies Man" with Jerry Lewis,
Helen Traubel and Pat Stanley**
(Paramount, current; time, 106 min)

Fair. The great following of Jerry Lewis; a lavish, unusual set and about two-and-a-half dozen young beauties, should turn the ticket-selling trick in this sporadically amusing Technicolor comedy which has the rubber-faced actor portray a gal-shy fresh-out-of-college lad who gets a job as the houseboy in a lavish Hollywood hostel tenanted by about 30 curvy career-conscious damsels. Lewis, who also produced, directed and co-scripted this pastiche, is too mature for the houseboy role, but hits the bullseye sufficiently to carry the many off-target laugh attempts. Newcomer Pat Stanley shows great promise as the one girl truly interested in Jerry. Famed operatic star Helen Traubel scores as the motherly landlady. There are good guest star bits by George Raft and Harry James and band. Top attraction is the costly, cross-sectional three-story set allowing the viewer to ogle all the lovelies in their rooms simultaneously. One eerie cubicle is totally white — props, costume, and all. This Lewis project should surpass business done by "Bellboy" and "CinderFella."

Immediately after his college graduation cere-

monies in the nervous community of Milltown, Jerry Lewis discovers that his childhood sweetheart has jilted him. He decides to leave town, avoid women like the plague. After several job-hunting misadventures with beautiful young women, Jerry manages to get work in California as a houseboy at a large Hollywood boarding-hotel, run by kindly Helen Traubel. He doesn't realize when he is hired that the house is populated by 31 career girls. Helen persuades him to stay, overcome his girl-shyness a bit. Most of the boarders think Jerry's cute but stupid, with the exception of Pat Stanley, an aspiring actress who shows genuine interest in him. A TV company prepares to do an interview with Helen, a former opera star. Jerry is constantly "on camera" even when he is not supposed to be. He later gets into a hassle with a gangster-like visitor, Buddy Lester, who thinks Jerry is trying to steal his girl. Another visitor is George Raft, who can only prove he's "for real" by doing the tango with Jerry. Jerry also helps Pat prepare for an audition. On Helen's birthday he and the girls stage a surprise party for her. Soon, Jerry thinks its time to move to another job. He packs, is stopped from making a quick exit by Pat, who tells him she likes him, not only as a houseboy, but as Jerry. Moved, the ladies man decides to stay.

Jerry Lewis produced and directed from a screenplay he co-authored with Bill Richmond.

Family.

**"Two Rode Together" with James Stewart,
Richard Widmark and Shirley Jones**
(Columbia, June; time 109 min.)

Good. A cast that is not only strong on marquee power and draw but one that is exceptionally talented has been assembled for this unusual tale of the wild west. The yarn dealing with the efforts to get unorthodox marshal Jimmy Stewart to try and get some long-held white prisoners back from the Comanches is an offbeat one. How the Army and the relatives of the captives get him to do this — and what finally occurs — is different and absorbing for the most part. In addition to drama, action and adventure, touches of unexpected, effective humor are also to be found. John Ford does a good job with the direction and the production values are impressive. The Eastman Color photography is expert:—

Marshal James Stewart is summoned from his small Texas town for a conference with Major John McIntire at an Army fort. Sent to escort him is a detail commanded by Lt. Richard Widmark aided by Sgt. Andy Devine. He doesn't put up too much of a fuss, being happy to get away from matrimony-minded saloon owner Annelle Hayes. McIntire explains that the several score of immigrants waiting at the fort are hopeful he will go to the Comanches and get the prisoners from Chief Henry Brandon. After bickering, Stewart agrees to go if he will be paid both by the Army and the relatives. Widmark is detached from duty and instructed to go along. Shirley Jones, daughter of an immigrant, hopes to get a long lost brother back. She and Widmark fall in love. Widmark and Stewart are taken before Brandon where insolent warrior Woody Strode demands they

(Continued on Next Page)

"Two Rode Together"*(Continued from Page 95)*

be killed. In a tepee, an old white woman, who refuses to be repatriated, tells them that boy warrior David Kent is white as is the wife of Strode, Linda Cristal. The others are either dead or have been sold off in Mexico. Brandon trades Kent and Linda for guns and knives. Widmark takes Kent ahead while Stewart waits on the trail with Linda for Strode and kills him. At the fort, no one wants to claim wild and savage Kent except emotionally disturbed Jeanette Nolan, who is convinced he is her son. At a dance, Linda is shunned by the other women in the fort because of having lived with an Indian. Stewart tries to protect her as does Widmark. The dance is interrupted by the immigrants who are out to lynch Kent after he killed Nolan. Before he dies, he reacts to Jones' music box and she knows he was her kidnapped brother. Stewart returns to his town with Cristal to find his assistant has been elected marshal and has also taken over Annelle. He and Linda set off together for California.

It was produced by Stan Shpetner and directed by John Ford from a screenplay by Frank Nugent based on the novel by Will Cook.

Unobjectionable for all.

**"Beware of Children" with Leslie Phillips,
Geraldine McEwan, Julia Lockwood,
Noel Purcell**

(American Int'l, current; time, 80 min.)

Good. Imported from Britain, where it was titled "No Kidding," this uneven but well-enacted comedy by the "Carry On . . ." series film-makers, concerns a young British couple who establish an integrated resort for wealthy, parent-neglected children. This one should have appeal to all age groups of both sexes. Its humor, dealing mainly with child care, and ranging from slapstick to sophisticated, relies on unusual as well as stock characters. There are no U. S.-known stars in the oft-amusing black-and-white programmer:—

In England, ex-nightclub and chicken farm operator Leslie Phillips, his wife, Geraldine McEwan, and his young son, Christopher Witty, arrive at Chartham Place, a mansion willed to them by an aunt. Noel Purcell, the hard-drinking gardener persuades them to utilize the property — in the family for over 200 years. Phillips decides to turn it into a holiday home for rich children. A nasty distaff alderman, Irene Handl, tries to halt their plans. She wants the house as a place for underprivileged children. Finally the wealthy children arrive. They include Haydn Evans, bored son of Sydney Tafler, a cockney scrap metal millionaire and his wife, Joy Shelton; Millicent Kerr and Louise Redman, two captivating Negro girls, daughters of an African official; Michael Gowdy and Jeanette Bradbury, American brother and sister whose parents are on a safari; Keith Lacey and Mark Mileham, both from the House of Belzique of Saudi-Ismailia, their father and mother being king and queen, Eric Pohlman and Patricia Jessel; Martin Stephens; Francesca Annis, who, on arrival is mistaken for the girl meant to help the Phillipses; and Julia Lockwood, the curvaceous, fibbing teen-ager who makes a spectacular entrance in an ambulance. The alcoholic cook, Joan Hickson, is constantly at

odds with the martinet matron, June Jargo. Julia starts chasing the gardener's grandson, Brian Rawlinson. The alderman happens to see this. Geraldine believes the kids need freedom. Her husband thinks discipline would help. She has to give ground when one night all but two of the children set out in the station wagon by themselves to find food at a local diner. Next, the alderman persuades the chairman of the council, Cyril Raymond, to inspect the holiday home. Phillips prepares for the inspection, and with the children's cooperation, Raymond is satisfied all is well. A romantic French teen-ager, Michael Shaw, arrives, and Julia is soon chasing him. At summer's end, the neglectful parents find their children don't want to leave the place unless they receive more attention from their mothers and fathers in the future. Seeing how the over-privileged children have benefited from the holiday house, the alderman softens, turns her attention to a house on the chairman's property, leaving Phillips and his family in peace and assured security.

Peter Rogers produced and Gerald Thomas directed from a screenplay by Norman Hudis & Robin Estridge. Unobjectionable for all.

Brief Reviews

(Full reviews of the following in the next issue.)

"Homicidal" (Col.) Fine. Out-shocks "Psycho". This black-and-white, gory suspense mystery about a knife-wielding blond killer should be a giant grosser, with tremendous word-of-mouth. Its lack of star power is compensated for to some degree by the increasingly popularity of producer-director William Castle. His gimmick providing for refunds to those "too terrified to see the end" should be a big booster. Time: 87 min. Not for immature or squeamish.

"Love in a Goldfish Bowl" (Par.) Fair. Teen-age Technicolor tale of two students, Tommy Sands and his girl friend, Toby Michaels, who sneak off unchaperoned to spend their vacation platonically polishing Toby's geometry. Their unbelievable life is interrupted by a normal, clear-cut sailor, Fabian. The comedy is weak, the atmosphere authentic. Leading asset: Drawing strength of Fabian and Sands and the plot which should intrigue their young fans. Time: 88 min. Unobjectionable for all.

16 MM. COMPETITION FIGHT

(Continued from Front Page)

Mr. Fine also said that Allied plans to pursue its objections to the inclusion by Universal in its license agreements of a clause which Allied officials believe would prepare the way for distribution companies to participate in a theatre's concession revenues.

"We are not satisfied with Universal's disclaimer of such an intent," Mr. Fine noted. "All the legal talent we have consulted is agreed that if the clause remains in the contract it would be possible for Universal, at such time as it saw fit, to insist upon concessions revenues being included in a theatre's gross for the purpose of computing percentage due the distributor."

"If, as Universal says, that is not the intent of the clause or the company, we see no reason why it should not be eliminated from the contract."

Mr. Fine said that Allied considers the matter one of vital importance and intends to pursue it.

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No. 25

TO OUR READERS

Effective July 1, 1961, domestic and foreign annual subscription rates to HARRISON'S REPORTS will be increased two dollars. (The new yearly rate in the U.S.A. will be \$17.)

This, our first increment in 32 years, is due to continually rising operating costs which no longer can be absorbed completely by the publisher.

As it advances into its fourth decade of publication, HARRISON'S REPORTS remains the only world-recognized U.S. motion picture trade newspaper supported solely by reader subscriptions—truly "a reviewing service free from the influence of film advertising."

GROUP INSURANCE PROGRAM SET BY NATIONAL ALLIED

Allied States Association of Motion Picture Exhibitors has signed a group insurance agreement with the Prudential Insurance Company of America, it was announced by Milton H. London, National Allied executive director.

Under the group insurance program, Prudential life insurance policies will be available to all Allied members and their employees for the exceptionally low cost of only \$1 per \$1,000 per month, regardless of age and without medical examination. The total charge to Allied members for a \$10,000 policy is only \$10 per month or \$120 a year. Premiums paid by business firms may be tax deductible.

Mr. London explained that among the factors making this program possible were: (1) signing of a blanket insurance contract covering all Allied members regardless of age or physical condition, (1) eliminating commissions and (3) having the national and regional Allied offices handle the extensive administrative and clerical work involved as an additional service to Allied members.

The simple application form requires only the name and address of the insured, his or her date of birth, the name and address of the beneficiary and the amount of insurance desired. Over 4,000 applications have been mailed directly to Allied members this week. Additional forms are available at the national and regional offices.

Prudential executives presented the insurance program to the Allied directors at the association's board meeting in New York in April. This was the result of several months' negotiations with Executive Director London. Following approval by the board, President Marshal Fine appointed Wilbur Snaper of New Jersey, George Stern of Pittsburgh and Jack Clark of Chicago to serve as an Insurance Committee to initiate and direct the program.

Mr. London also revealed that first details of the money-saving Discount Purchase Program for Allied members would be announced within the next several weeks.

The group insurance program National Allied has arranged is an outstanding example of the type of benefits an alert exhibitor organization can offer its members.

NAT'L THEATRES INSTITUTIONAL AD TIE-IN WITH NEWSPAPERS

A powerful business-building drive promoting movie-going rather than individual films is being conducted by National Theatres this year, based on an idea which can be adopted by exhibitors everywhere.

Once a week for a period of 13 weeks, newspapers in the tie-in run an ad that notes the fun and good times to be enjoyed by "going out to the movies." The ads are run off the amusement pages to reach readers who aren't regular film theatre patrons.

The theatres, in exchange for the space in the papers, show a 30 to 40-second promotional trailer for the publication. The trailers, produced and paid for by the papers, carry copy on various features, columnists and services available in the newspaper.

Conceived and created by Paul Lyday, of the NT ad department (Cinema Arts, in Hollywood, designed the ads), the co-op drive was kicked off recently in San Diego, with NT theatres working with the San Diego Union and San Diego Evening Tribune.

Aimed at various age groups, all of the newspaper ads are headlined "Something WONDERFUL . . . Is about to happen!"

Following is a sample ad: Photo, beneath "Something WONDERFUL" headline, is of a young woman speaking on the telephone. "We're going out to a movie tonight!" reads the caption. Below which, in smaller type, the copy continues: "The American wife is the most pampered, most adored, most enthusiastic woman on earth. She is showered with affection and the good things in life. But she still bubbles over at little things . . . a bunch of violets . . . a box of candy . . . or going out to the movies!"

"Each week, something wonderful happens for 44,000,000 Americans who go out to the movies. In an exciting atmosphere of color, luxury and comfort, they enjoy the absolute finest in the world of entertainment. You can, too!"

Below text, in large type: "FOR THAT 'SOMETHING WONDERFUL' FEELING . . . GO OUT TO THE MOVIES . . . EVERY WEEK!"

Hats off to National Theatres for a truly great campaign which should benefit exhibitors everywhere.

Drive-In Gets SBA Loan

A loan of \$15,000 to the Windham Drive-In Theatre, North Windham, Maine, has been authorized by the Small Business Administration.

"Fanny" with Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz

(Warner Bros., July; time, 133 min.)

Very good. Known to most in the U.S. not as Marcel Pagnol's *Marseilles Trilogy*—three successful French plays and films of the 1930's — but as a hit Broadway musical of the 1950's, Americans will be both surprised and disappointed to learn that Joshua Logan has produced "Fanny" as a straight dramatic motion picture with "sad comedy" undertones. The story, set in the port of Marseilles, is still about Fanny, the fishmonger's pretty daughter who allows the young man she loves to enjoy his first love — the sea—while she, pregnant with his child, weds kind, but aging sail manufacturer. Maurice Chevalier, is outstanding as Panisse, the tender, dry-witted sailmaker who weds Fanny. Leslie Caron, is pretty as the fishmonger's dreamy daughter, deserted by her lover, Marius, sensitively portrayed by handsome Horst Buchholz. Charles Boyer is believable as a loud-talking, but good-souled barkeeper. Georgette Anys is ideal as the mother of Fanny. The humor, and there is much, is too often overly stretched. The story unfolds so slowly as to make the viewer conscious of the picture's length. However, the star names, the fine acting, the sad story (which shouldn't leave patrons dry-eyed), and the authentic atmosphere — skillfully photographed on location in Technicolor by Jack Cardiff — should all sell loads of tickets, especially to women:—

On the Marseilles waterfront, Horst Buchholz, young son of barkeep Charles Boyer, yearns for the sea, makes bad drinks while his father insults the customers. Across from their bar, Georgette Anys, the fishmonger, insults her customers. Georgette's daughter, Fanny, Leslie Caron, arrives to brighten everything up, especially aging widower Maurice Chevalier, the sail manufacturer with whom Leslie flirts to arouse Buchholz's jealousy. Horst feigns indifference. A doty oaf, called the Admiral, Raymond Bussieres, is tempting Buchholz to run away to sea and is arranging a job for him on a sailing vessel leaving Marseilles on a global scientific mission. Chevalier asks Georgette for Leslie's hand, but despite his 600,000 francs, Leslie says she can't marry him because she loves Buchholz. Horst tells Leslie of his plans to sail away, plans which make him terribly sad because he will have to leave her. They confess their love to each other, spend the night together at Leslie's home, her mother being away. On her return, Georgette learns of her daughter's conduct, and arranges for Leslie and Horst to wed. But Leslie sees that Horst wants to go to sea more than to get married. Therefore she lies, says she wants to marry Chevalier. Buchholz sneaks off to board the ship. A few weeks later, Leslie, pregnant, goes to Chevalier, agrees to marry him. Chevalier, the last of his family, always wanted a son. The wedding is beautiful and so is the infant son. Boyer has a fine grandson, and Leslie, now something of a grand dame, is a devoted mother with a child in the image of the man she loves. On the boy's first birthday, Buchholz returns, and although Leslie still loves him, she refuses to leave Chevalier. Eight years later, Horst is a garage mechanic. The Admiral, who first lured him to sea, now spots Leslie's son in town, takes him on his little boat

to visit the lad's real father. Leslie finds them together, reports that at home Chevalier, who suffered an attack when the boy was missing, is now dying. Horst takes Leslie and the boy back to Chevalier, who from his death bed dictates a letter to Horst, asking him to marry Leslie upon Chevalier's death.

A Mansfield Production directed by Joshua Logan. Associate Producer, Ben Kadish. Screenplay by Julius J. Epstein, based upon the play, "Fanny." Book by S. N. Behrman and Logan. Music & Lyrics by Harold Rome. Produced on the stage by David Merrick; from the *Marseilles Trilogy* by Marcel Pagnol.

For mature audiences.

"Homicidal" with Glenn Corbett, Patricia Breslin, Eugenie Leontovich and Jean Arless

(Columbia, June; time, 87 min.)

Fine. Gimmick-inventor William Castle has produced and directed a taut, black-and-white shocker about an attractive hard-looking blonde who tantalizes the viewer by such unexplainable actions as asking a strange bellboy to wed her — even if only to annul the marriage immediately, by fatally stabbing the justice of the peace, by taunting and finally decapitating a mute, paralyzed elderly woman, whom she is employed to look after. Exhibitors can expect few, if any, viewers to leave the edges of their seats during the "fright break", just before the climax, when those "too terrified to see the end" can take their money-back guarantee tickets to the theatre's "coward's corner" for a refund. Still fewer will guess that the scapel-sticking blonde is a transvestite in the "Psycho" tradition. This film has more suspense, gore and shocking incidents than Hitchcock's. Excellent word-of-mouth should result. Jean Arless is highly convincing in her dual role of the cool murderess and the prissy "man." Direction and photography are first-rate:—

Pretty but haughty Jean Arless arrives at a small hotel in Ventura, Calif., offers astonished but willing bellboy Richard Rust \$2,000 if he'll marry her. There's only one condition: that the marriage be annulled immediately. Justice of the Peace James Westerfield, aided by his wife, Hope Summers, performs the ceremony. As he prepares to kiss the bride, Jean stabs him to death with a scalpel she had hidden in her purse. She flees alone in Rust's auto, switches cars and drives to her home in the nearby Scandinavian town of Solvang. Here we meet an elderly, mute, paralyzed woman, Eugenie Leontovich, and the young man she has raised from birth, Warren. For some reason Eugenie is terrified of Jean who gave the name of her sister-in-law, Patricia Breslin, when applying for a marriage license. Jean's job is to look after Eugenie. She was hired to do so by Warren when Eugenie suffered her stroke while on a trip with him to Denmark. Eugenie is more terrified when she sees Jean washing the blood off the scalpel. Jean tells her she has killed Westerfield. The next morning the real Patricia comes to the house. She is Warren's step-sister and very fond of Eugenie and Warren. Jean makes Patricia stay with Eugenie while she goes into town to have a prescription filled. Jean goes to young druggist Glenn Corbett, tells him falsely that Patricia, his girl friend won't be able to keep their date later that day. His disappointment is interrupted

by physician Alan Bunce, who asks Jean about Eugenie's health, having been the family doctor since Warren's parents died. Jean goes to Patricia's flower shop, lets herself in, ransacks the place. That night, Corbett discovers and cleans up the debris. He is knocked unconscious by Jean, whom he does not see. Warren arrives at the shop, is told by Corbett what happened. Warren drives home. Emily hasn't returned and he and Patricia discuss Warren's upcoming inheritance, some ten million dollars to go to him on his 25th birthday, two days hence. Because it's late, Patricia stays over, wakes up in the middle of the night to find Jean in her room, staring at her. Jean then leaves, goes to Warren's room. The next morning, Jean denies she was ever in Patricia's room the previous night and reveals she is Warren's wife. Patricia flees to Corbett when Jean threatens her life. Patricia is confronted by a Ventura police lieutenant, Gilbert Green, who questions her about Westerfield's murder, committed by a girl using her name. But bellboy Rust sees her and clears her. Corbett and Pat drives out to see Warren, who has been talking to Eugenie, telling her of the murder of Westerfield, a man she used to give money to. Warren wants to know why. Warren confirms his marriage to Jean to Corbett and Pat when they confront him with their belief that Jean killed Westerfield. A newspaper sketch resembles Jean. Corbett tells Warren it was Jean who wrecked the florist shop and that he, Corbett, is going to tell what he knows to the Ventura police. Before leaving, a talk with the doctor about homicidal tendencies of people confirms Corbett's suspicions of Jean. Corbett makes Pat stay in, with locked shop doors while he's gone. At home, Jean tells Eugenie she is going to kill her, then Warren. A surprise visit by the doctor halts her plans. Jean returns to with raised scalpel to Eugenie. Pat is visited at the shop by Warren, and she tells him Jean's been positively named as Westefield's killer. The two speed to Eugenie's house, knowing she is alone with Jean. When Warren doesn't come out, Pat goes in after him, finds Eugenie decapitated. Jean comes at her with a knife, then removes a wig to say she is also Warren. It is assumed that Warren, raised as a girl by his mother in order that he inherit money, had a sex operation in Denmark.

A William Castle production. Castle produced and directed from a screenplay by Robb White.

Adult fare.

"Love in a Goldfish Bowl"

Tommy Sands, Fabian, Tony Michaels

(Paramount, June; time, 88 min.)

Fair. A romantic comedy about a college junior, Tommy Sands, and his pretty colleague, Toby Michaels, who sneak off together to a Balboa, Calif. beach house to spend a school holiday. The Technicolor-Panavision tale would have the viewer believe that Tommy and Toby use their privacy only to study. Anyway, Fabian, a Coast Guardsman, comes along and a triangle develops. Sands (with hair dyed yellow) and Fabian, who each sing only one tune, should prove a big marquee lure. The comedy is weak, the atmosphere authentic. Newcomer Toby Michaels does well as the cute co-ed. Edward plays a senator and Jan Sterling a gay divorcee. Production values and direction are good:—

Tommy Sands and Toby Michaels are students at the San Paleo School, a private college. Sands' mother, Jan Sterling, a youngish, footloose 39, is vacationing in Hawaii, while Toby's father, a State Senator, with no present marital entanglements, is dedicated to his political career. The school's head, John McGiver, has declared Sands and Toby Off Limits to each other because of their cut-ups. Comes vacation time, the pair decide to vacation together, rather than join their parents, and via phone calls, disguised voices, etc., the young ones are able to settle down at Sands' mother's "beach pad" at Balboa, Calif. They plan a platonic life, with Sands helping Toby with her math. When their sailboat capsizes, the Coast Guard comes to their rescue. One clean-cut young Guardsman, Fabian, is attracted to Toby, she to him. At first Sands is not particularly disturbed when Fabian starts dating Toby. A party at Sands' place turns into a wild one, with sailors, civilians, gate-crashers, gals. Alarmed by reports that Toby has disappeared, her father comes to San Paleo. Sands' mother is summoned back from Hawaii. Both head for her beach place on a hunch. All sorts of accusations follow, but when the parents, particularly the Senator, learn how wrong their assumptions are, the two youngsters are allowed to discover their deep feelings for each other. Jan is enchanted with Toby's father. The parents plan a vacation together for their children, which they will chaperone. But Sands and Toby, back in school, plot another trip — to an uncle's shack in Wyoming.

A Jurow-Shepherd Production. Produced by Martin Jurow and Richard Shepherd; directed by Jack Sher from his own original screenplay.

"Primitive Paradise" A Documentary

(Excelsior Pictures, current; 66 min.)

Good. Veteran explorer Lewis Cotlow's expedition to remote sectors of New Guinea has resulted in an attention-holding color documentary of Stone Age civilization depicting the tall Kambaramba natives, the Aiome Mountain pygmies, and others who cling to ancient ways while accepting the white man's modern medicine and agricultural techniques. Featured are bare-breasted women, bright costumes, dances, tribal feuds. For the thrill-seeker there are such scenes as a woman nursing an orphaned piglet; one of a widow holding the dehydrated corpse of her husband which she mummified by smoking. The narration is thorough:—

On the Sepil River, we visit the aquatic village of Kambaramba, whose statuesque women are said to be the world's best paddlers. In the Mt. Hagen area, a patrol officer investigates a woman's murder. Her husband confesses the crime. A pig feast is attended in the Baliem Valley, inhabited by the warlike, cannibalistic Doni tribe. In the Chimbu region, the white patrol officer gets hut-burning warriors to switch their energy to playing soccer. A native version of a necking party is shown. The bush telegraph is demonstrated, using strong-throated natives. Through this valley-to-valley call system, a plane is summoned with a nurse and medicine. The appreciative natives hold a huge ceremonial dance, attended by various tribes.

Lewis Cotlow produced and directed. Bede Whitman was cameraman.

For mature audiences.

"Voyage to the Bottom of the Sea"

Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Michael Ansara and Frankie Avalon

(20th-Fox, July; time, 105 min.)

Good. Producer-director-writer Irwin Allen has loaded this CinemaScope-color science-fiction adventure with a commercial combination of eye-opening special effects, a well-rounded "name" cast, an intriguing title, action, and some humor—all of which should satisfy undersea action spectacle fans. The fantasy deals with the sudden burning of the Van Allen belt of radiation, encircling the earth with a great heat which threatens human survival. A U.S. experimental atomic sub, led by its admiral-inventor, races against time to the South Pacific where he hopes to shoot an atomic missile at the belt, ending the conflagration. Despite its exciting plot idea, not enough suspense is generated, one reason being that hardly any illustrations of the effects of the fire around the world are shown. Walter Pidgeon portrays the noted admiral-inventor who defies the UN; pretty Barbara Eden is his secretary; Peter Lorre is a scientist experimenting with a live shark; Joan Fontaine, a psychiatrist; Robert Sterling, a sub commander, and singer Frankie Avalon, a young trumpet-playing officer. Production values are fine:—

The new U.S.O.S. Seaview, a huge, glass-nosed experimental atomic submarine, surfaces near the polar icecap. Aboard is its designer-bulider, ex-Navy Admiral, Walter Pidgeon, one of the world's greatest scientific minds. The sub is commanded by Robert Sterling, a protege of Pidgeon's. Also aboard is Barbara Eden, the admiral's pretty secretary; Peter Lorre, his trusted friend and brilliant physicist; Joan Fontaine, a psychiatrist; Howard McNear, a budget-watching Congressman; and John Litel, an ex-admiral and presently a member of the Bureau of Marine Exploration; and Frankie Avalon, a brash, young officer. Suddenly the sub has to dive to avoid huge boulders roaring down through the water. Out of danger, the sub surfaces to find the entire sky ablaze. A body is spotted on an ice floe. It turns out to be Michael Ansara, a young civilian scientist. Ship's doctor Regis Toomey treats him for burns. The radioman finally reaches Washington, learns that the Van Allen Belt radiation which circles the earth at a distance of about 300 miles has been burning, the earth's temperature is already 135 degrees and climbing. Pidgeon cancels the hunt for Ansara's associates, heads for New York to attend an emergency UN meeting of leading scientists. Meanwhile, oceans are flooding as ice melts; small bodies of water are drying up. Pidgeon tells the scientists his plan to put out the Van Allen fire: shoot a missile from the Seaview into the Belt from a point near the Marianas. The detonating missile will seed the flames with an overdose of radiation, cause the Belt to explode outward into space. Another scientist, Henry Daniell, calls the scheme lunatic, holds that the Belt will burn itself out at 173 degrees. Pidgeon says that by 175 degrees there will be no life left on Earth. A voice vote defeats Pidgeon. He flees UN police, returns to the sub and heads for the Marianas. Radio contact is out. Ansara is caught preaching passive resignation to the men, but later saves Sterling from a huge sawfish when

an attempt is made to tap an underwater telephone cable off Brazil. Unable to phone the President, Pidgeon decides to go ahead on his own. When the sub's generators go out of order, he orders emergency power used. Two men in a mini-sub are lost while blowing up some World War II mines. An officer is a suicide. A note is discovered in which the dead man admits sabotaging the generators. The psychiatrist says the men are being pushed too far, that Pidgeon's mind is snapping. Sterling is ready to relieve Pidgeon of command when UN subs are discovered following them. They trick the UN vessels into diving too deep, and their pursuers, unable to withstand the same pressure, explode. Next, the sub's motors die. Miss Fontaine walks out of reactor room, admits she killed the motors to stop Pidgeon and that she hypnotized the saboteuring officers who took his own life. She has a deadly dose of radiation. The sub is able to use auxiliary motors. Meanwhile Ansara, holding a bomb, has the control room at bay, threatening to blow up the sub if they try to fire the missile. But Sterling goes out the escape hatch with a hand detonator and launches the missile. Pidgeon's plan works.

Produced and directed by Irwin Allen from a screenplay he co-authored with Charles Bennett.

Unobjectionable for all.

"House of Fright" with Paul Massie, Dawn Addams and Christopher Lee

(American Int'l, current; time, 80 min.)

Fair. Horror fans will hardly be scared by this well-mounted British import (formerly "Jekyll's Inferno") in Megascopes and color, for it only incidentally resembles Stevenson's Jekyll and Hyde classic. The spotlight is more on sex than spooks. The shape the evil Hyde take is not that of a monster, but a handsome, polished man-about-town. The plot has scientist Dr. Jekyll too busy for his love-hungry wife. As Hyde, he slays his snake-dancing mistress, rapes his wife, has a reptile rid him of her lover. Suspense is scarce. Best scene: a Can-Can number. Paul Massie does the best he can in the poorly written twin role. Dawn Addams is very pretty as his wife. Christopher Lee is fine as her ill-fated friend:—

Dr. Jekyll, Paul Massie, is so absorbed in his research directed towards isolating the two natures in man that he has little time for his beautiful wife, Dawn Addams. She falls in love with a gambler, Christopher Lee. Massie changes himself into an evil fellow, Mr. Hyde. With Lee, Hyde tours the music halls, drinking places, bordellos and opium dens. He becomes infatuated with snake dancer Norma Marla. Vindictive in his evil phase, he lures Lee into a trap, uses one of Marla's reptiles to kill him. Dawn commits suicide after being assaulted by the vestial Massie. Revolted by his own second nature, Massie is determined to do away with Hyde, but his evil self is now strong enough to return at will. Hyde fakes Jekyll's suicide, and, as Jekyll's executer, attends the subsequent inquest. But in the last moment of inner conflict between good and evil, the doctor triumphs and is accused of the slayings.

A Hammer Brothers Film Production. Produced by Michael Carreras, directed by Terence Fischer from Wolf Mankowitz' screenplay based on Robert Louis Steven's "Dr. Jekyll and Mr. Hyde." Adults.

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MAJORS FAIL TO PROMISE END TO BLIND BOOKING PRACTICE

"All (film) companies disclaimed so-called 'blind booking' as a practice, and virtually all gave immediate assurance they would ask for bids prior to screenings only in the most extenuating circumstances."

This report was made by Theatre Owners of America after the group's president, Albert M. Pickus made "direct contact with every film company" and had "personal talks with most of them" on the subject of blind booking.

TOA says it "went to work on the problem" when it received "an increasing number of complaints" from its members against "the apparent practice of some film companies to ask for bids on picture before the films were available for screening." The discussions were conducted "quietly and without publicity."

Called "typical" of the responses Mr. Pickus received was the following from a sales executive of one of the majors.

"As I pointed out to you, we have offered only a handful of pictures in this manner since 1954. We prefer not to do so even though the procedure is perfectly legal, but sometimes this preference is outweighed by more important considerations. It the occasion should rise again, we will be happy to go along with your suggestion to furnish bidding exhibitors with the maximum of information available for the picture involved, including a story synopsis." HARRISON'S REPORTS commends TOA for its work on this problem, but can see no reason for exhibitors celebrating the results of Mr. Pickus' efforts.

If exhibitors regard blind booking as an evil which never should be practiced, then there's not much cause for rejoicing.

No distributor appears to have announced it will cease all blind booking.

All the distributors would not even agree immediately to resort to blind booking only in extenuating circumstances.

The unnamed distribution official was not too encouraging, partly because TOA seems to have given him a way out by suggesting that in blind booking cases the majors "furnish bidding exhibitors with the maximum of information available for the picture involved, including a story synopsis."

First, the official declares that blind booking is legal. Then he says that although his company "prefers not to do so . . . this preference sometimes is outweighed by more important considerations."

What considerations? And certainly Mr. Pickus, who classifies pictures for his own patrons, must realize that a picture's synopsis does not include dialogue

in poor taste, not to mention the film's quality. Even scripts can be somewhat misleading.

For the majors to "disclaim" blind booking as a practice, then fail to call a complete halt to its use is most condemning.

One trade paper headlined, "Minimum 'Blind' Films, Companies Assure TOA." We take this to mean just that — a minimum of blind bookings are being ASSURED rather than the malpractice being discontinued.

We contend that there should be no compromise by exhibitors on blind booking.

"ATLANTIS" SUCCESSFUL IN MARCUS PLAN RELEASE IN W. PENNSYLVANIA

A "Happy Salute" was given to M-G-M's "Atlantis, the Lost Continent" currently in release via the "Allied-COMPO Marcus Plan" in the Western Pennsylvania territory, in a bulletin issued by the Western Pennsylvania Allied unit.

Signed by Harry Hendel, Allied-COMPO coordinator, the bulletin called "Atlantis" "high man on the totem pole" in its opening week at the Gateway Theatre in downtown Pittsburgh. Fifty theatres participating in the merchandising plan opened with the Metro release on June 14.

"Attributable to the box-office success of this science-fiction thriller was the launching of a high-powered crash publicity campaign, including TV, radio and newspapers, implemented by special showmanship promotional material," Mr. Hendel noted.

ALLIED STATES SUMMER BOARD MEET AUG 17-18 IN DETROIT

Ben Marcus, board chairman of Allied States Association of Motion Picture Exhibitors, has called the national organization's regular summer board meeting for August 17 and 18 in Detroit.

The summer conference will mark the formal opening of Allied's new national headquarters. Complete remodeling, decorating and furnishing of the Allied States Association administrative offices in Detroit's Fox Theatre Building were completed recently.

The Allied leaders will be the guests of Allied Theatres of Michigan at a Director's Dinner in the private Standard Club. Additional activities are also being planned for the August meeting.

The agenda is to be announced.

NEXT WEEK'S ISSUE will contain the "pink paper" section featuring the semi-annual review index.

**"Come September" with Rock Hudson,
Gina Lollobrigida, Sandra Dee, Bobby Darin
and Walter Slezak**

(Universal-Int'l, September; time, 112 min.)

Good. A romantic comedy about a wealthy American, Rock Hudson, who come September, annually visits his Italian villa for a month, accompanied by his Roman playmate, Gina Lollobrigida. When he drops in during July he upsets the plans of Gina, set to wed a British chap, and those of his major domo, Walter Slezak, who, unknowing to his Yank boss, operates the villa as a hotel 11 months a year. Top chance for suspense is killed in the early reels when Gina drops the Englishman and Slezak's secret is out. All that's around to liven the plot is the presence at the hotel-villa of a group of young American women, chaperoned by the talented Brenda De Banzie, and the arrival of a quartet of U. S. lads, led by Bobby Darin, all of whom keep Rock and Gina apart. Despite the fact that the wafer-thin story line is overmilked for humor, the CinemaScope-Technicolor film should be a solid summer attraction for most audiences. There's outstanding marquee magnetism in the names Hudson, Lollobrigida, Slezak, Dee and Darin — the last two being off-screen newlyweds. The producer made "Operation Petticoat;" the director, "The Rat Race;" and the writers won an Oscar for "Pillow Talk," a nomination for "Petticoat." Hudson proves he can be funny; Gina's a comedienne whose prettier than ever; Slezak is excellent; Miss Dee is popular; Darin is entertaining and the Italian scenery is eye-catching. Biggest laugh-getter: an inebriated bird:—

In Rome, Gina Lollobrigida is about to marry an Englishman, Ronald Howard, but drops her wedding plans when Rock Hudson, a wealthy American, unexpectedly phones her to meet him at his villa. This is July. In the past, Hudson has always been in Italy during the month of September, which Gina and he would spend together at the villa. Hudson's major domo, Walter Slezak, is also surprised, for unknown to the American, Slezak's been operating the villa 11 months a year as a resort, "Hotel La Dolce Vista." Warned, Slezak removes the inn signs in time, but fails to remove the paying guests and a tell-tale hotel matchbook. The guests are six touring American teen-age girls and their chaperone, Brenda De Banzie. Slezak tells Hudson the girls' bus broke down; informs the girls that Hudson is really the former owner with hallucinations from wartime shell shock. When young Sandra Dee tries psychoanalyzing him, Hudson discovers the ruse, fires Slezak, but orders him to get the girls out first. Gina soothes Hudson. Due to the space shortage, Gina shares Sandra's room, has to undergo Brenda's rigid bedcheck. As the girls leave the next morn, Hudson celebrates with champagne, only to have Brenda slip on the cork and hurt her back. While she's hospitalized, the girls stay on. Next to arrive are Bobby Darin and his three young American pals, who pitch a tent outside the villa, set a date with the girls for a motor scooter ride. Hudson and Gina chaperone the young folks, with Hudson outlasting the youths. Darin and his pals pass out that night while trying to drink Hudson under the table. Hudson gives the girls fatherly lectures about men, telling them not to give samples of their love. Gina, realizing

Hudson's double standards, leaves him, is followed by Hudson in a truck of geese he commandeers. Arrested falsely for stealing the vehicle, he is jailed, but reunited with Gina by the wily Slezak. Gina helps Sandra see Darin again. Then using a woman's baby, Gina gets the gendarmes to put Hudson off a train. The two get married, return to the villa, unexpected, to find that the place is a hotel once more, this time filled with touring nuns.

The 7 Pictures Corporation and Raoul Walsh Enterprises, Inc. Produced by Robert Arthur and directed by Robert Mulligan from a screenplay by Stanley Shapiro and Maurice Richlin.

For mature audiences.

**"David and Goliath" with Orson Welles,
Eleonora Rossi Drago, Ivo Payer, Giulia Rubini**
(Allied Artists, current; time, 93 min.)

Fair. An Italian-made, dubbed Biblical spectacle concentrating mainly on the events leading up to the youthful David's famed slingshot slaying of the giant Goliath and the shepherd boy's being received by King Saul as his God-selected successor. Orson Welles, the only star well-known here, ably plays the near-mad king in this lavishly produced family attraction lensed in EastmanColor and TotalScope on location in Yugoslavia and Israel. The grand-scale Phillistine-Israeli battle is very effective. Romantic interest is supplied by David's romance with the king's daughter. Best suited for youngsters and action fans, despite its slow unraveling, the drama is backed by an outstanding merchandising campaign by the newly formed Beaver-Champion Attractions, Inc.:—

Once fair, kind, now a near-mad tyrant, Saul, King of Israel (Orson Welles) is visited by prophet Samuel who warns him that his immoral conduct will result in his being succeeded by a young monarch, extraordinarily intelligent and kind. In Bethlehem, Jesse, chief of the tribe of Judas, had eight children. David (Ivo Payer), the youngest, gifted in the arts, is chosen by Samuel, inspired by the Lord, to succeed Saul. David's girl friend, Emma Baron is killed in a thunderstorm. At 16, David, at Samuel's urging is appointed Court equerry. Michal, Giulia Rubini, Saul's daughter, falls in love with David. Jonathon (Pierre Cressoy), a son of the king, becomes his best friend. At that time Goliath (Kronos), a giant, was leading the Philistine warriors against Israel. Advised by his prime minister Abner (Masimo Serato), who is jealous of David, Saul orders David to go to Asrod, King of the Philistines (Furio Meniconi), and arrange a truce. Abner, lover of Merab (Eleonora Rossi Drago), Saul's oldest daughter, hopes Goliath will slay David as the giant has killed other Israeli ambassadors. David is moved by seeing the fearful refugees fleeing the Philistines. David comes across the two armies, preparing for a decisive battle. King Asrod tells him if he can outfight Goliath, Asrod would withdraw his army. David dodges Goliath's spear, fatally stones him on the forehead using his sling, then finishes the giant off with the latter's own sword. David returns to Jerusalem, a hero. Saul, seeing that Abner is about to kill David, slays Abner instantly with an arrow. Then the king offers David the hand of his daughter, Michal.

An ANSA production presented by Beaver-

Champion Attractions, Inc. Emimmo Salvi produced; Richared Pottier and Ferdinando Baldi directed from a screenplay by Umberto Scarpeli, Gino Mangini, Ambrigio Molteni and Salvi.

Unobjectionable for all.

"When the Clock Strikes"

James Brown and Merry Anders

(United Artists, current; time, 72 min.)

Poor. A crime melodrama concerning the execution in a rural prison of a murderer and the attempts by his girl friend; a grocer who witnessed the slaying; and an innkeeper to find his hidden money. The skimpy-budgeted black-and-white production moves at a sick snail's pace, has little or no suspense, action, or comic relief. The pitiful dialogue is repetitious, the acting amateurish, the photography justly uninspired. In brief, a bottom of the barrel programmer unfit for even the least discriminating:—

James Brown, driving through a storm, gives Merry Anders a lift to a lodge run by Henry Corden. Brown is trying to reach a prison, but is forced by a felled tree blocking the road to turn back and stop at Corden's. We learn that Brown is a grocer whose testimony at a murder trial helped convict Frank Pierce. The condemned man is set to die at midnight, and Brown wants to tell the warden that at the trial he only said that the man running away "looked like Frank Pierce." Merry tells Brown she is Pierce's wife. Jorge Moreno, who really committed the crime, arrives to confess, but is unable to reach the warden because of the tree. Pierce, whom we never see, is executed. Brown finds a key to a post office box hidden among clothes left by Pierce. Pierce had hidden a large sum of money and Brown and Merry plan to share it. They phone for the package containing the currency to be mailed to them. The real Mrs. Pierce, Peggy Stewart, arrives. None of them realize that Corden is also after the money. He gags and ties Merry in a vacant room, tells Brown she's left with the package. Suspicious, Brown finds Merry. When Peggy interferes, Corden shoots her. As Brown and Merry are about to flee, the postman arrives with the package. Corden threatens to blame Peggy's murder on Brown if they leave with the money. Brown decides his only way out of the trap is to tell the Sheriff, Roy Barcroft, the truth. Corden is arrested and Brown and Merry leave, together.

A Harvard Film Corporation production. Robert E. Kent produced, Edward L. Cahn directed from Dallas Gaultois' screenplay.

Unobjectionable for all.

"Tammy Tell Me True" with Sandra Dee, John Gavin, Charles Drake, Virginia Grey

(Universal-Int'l, July; time, 97 min.)

Fair. A surgery, sentimental tale of a shantyboat girl who goes to a world-wise college where she gets involved with an eccentric, wealthy old woman and a young professor. Sandra Dee is adequate in the title role which Debbie Reynolds played in the first "Tammy" picture. Gavin is as stiff as ever as the prof. Beulah Bondi is perfect as the elderly lady. The title song is delivered by Miss Dee, whose following seems to be increasing. Tammy's speech is jam-packed with backwoods patter. In addition to the pre-sold title,

the young stars' popularity, other plus values include Eastman Color, and one of those rare plots which enables movie-going to be a family affair. There's very little suspense, action or humor in the slow-moving story which should appeal primarily to unsophisticated audiences:—

Shantyboat-bred Sandra Dee's boy friend is away at college. He never answers her letters. Sad, she decides to get an education. Cecil Kellaway, the river's provision boat operator helps her move her craft, the decrepit Ellen B, downstream near Seminola College. Having no formal education, she is admitted as a special student. On campus, she meets John Gavin, a personable young prof who is delighted with the girl's warmth, freshness, naivete, and outdated speech pattern. Virginia Grey, the women's dean recommends Sandra for a position as companion for elderly, wealthy Beulah Bondi, a misunderstood lady, given to whimsical behavior. A scheming niece, Julia Meade, plans to have Beulah declared insane. Beulah is delighted to learn that Sandra lives on a shantyboat, nostalgically recalls her own early riverboat days. She steals away with Sandra to live on the Ellen B. Soon Beulah regains her former warm personality, gives Sandra a costly necklace in appreciation. Meanwhile, in his public speaking class, Gavin bolsters Sandra's confidence when most of the students ridicule her old-fashioned manner and dress. Gavin finds himself in love. Sandra doesn't realize she's growing fonder of him. Meanwhile, Julia's started a search for her missing aunt. Later, spying the necklace on Sandra, she has her arrested, and a sanity hearing arranged for Beulah. Sandra volunteers to testify in Beulah's behalf, impresses the judge, Edgar Buchanan, who drops the charges. Sandra realizes she loves Gavin, helps get Virginia's shaky marriage to artist Charles Drake on a more solid basis.

A Ross Hunter Productions, Inc. film. Hunter produced; Harry Keller directed from Oscar Brodney's screenplay based on Cid Ricketts Sumner's novel.

Family.

"Violent Summer" ("Estate Violenta")

Eleanora Rossi-Drago

and Jean Louis Trintignant

(Films Around World, current, 94 min.)

Very good. A tender, gripping romantic melodrama centering around a youth's love for a widow at least a decade his senior. Set during World War II, the dubbed Italian import beautifully captures the carefree atmosphere of the posh Adriatic seaside resort where the boy, Jean Louis Trintignant, son of the local Fascist bigwig, encounters the lovely Eleonora Rossi Drago, a naval hero's widow and mother of a four-year-old. The smitten Trintignant's staring and sulking is a bit too static. Miss Drago's characterization and the efforts of a talented supporting cast are fine. Memorable anti-war footage is provided in the climactic scene, a railroad station bombing. This art and specialty house attraction is expertly filmed in black-and-white:—

In July, 1943, the wealthy families vacationing in the seaside resort of Riccione, Italy, are far removed from the war being fought far to the south. The care-free crowd of rich adolescents, led by Raf Mattioli and Jacqueline Sassard, are joined by Jean Louis

(Continued on Next Page)

"Violent Summer"*(Continued from Page 103)*

Trintignant, son of a fanatical Fascist bigwig. Trintignant and Jacqueline pair off until the young man encounters Eleanora Rossi-Drago, young widow of a naval hero and mother of a four-year-old daughter. The youth woos the older, sophisticated woman unashamedly. She accepts his invitation to a gathering of his young friends, and overcome by the sensuous atmosphere, finds herself in the garden being kissed passionately by Trintignant. She decides to break off with him. He continues to pursue her, despite the strong disapproval of her mother-in-law and sister-in-law, her responsibility to the memory of her husband and to her child. Her need for love wins and Eleanora joins the youth in a passionate love affair. After only a few days together, the Allied forces approach the town, and the anti-Fascists overthrow the local government, including Trintignant's father, who flees with his loot. The German occupation troops take over. Trintignant, kept out of war by his father's influence, is ordered to report for duty. The youth and Eleanora flee south, where she plans to hide Trintignant. At the Bologna station, their train is bombed, and Trintignant is so awakened to reality by this war experience that he insists that Eleanora return to her home and her roots. As her train leaves, it is indicated he will stay to help the wounded.

A Titanus-SGC Production, directed by Valerio Zurlini from a screenplay he co-authored with Suso Cecchi D'Amico and Giorgio Prosperi.

Adults.

"Man in the Moon" with Kenneth More and Shirley Anne Field*(Trans-Lux, June; time, 98 min.)*

Good. A highly uneven British comedy about a most topical subject: astronauts. Popular Kenneth More is ideally cast as a human guinea pig, immune to most ailments, who is first seen as a subject in a common cold experiment, then as an expendable astronaut in training. The humor, primarily sight gags, deals with his reaction to heat, cold and a high-speed centrifugal spinner. Shirley Anne Field ("Saturday Night and Sunday Morning") provides some romantic interest as a sweet stripper in this black-and-white farce, suitable for standard outlets as well as art theatres:—

Kenneth More is a professional guinea pig. We first meet him in a bed in the middle of an English meadow, taking part in a research experiment dealing with the cause and cure of the common cold. When a curvaceous blonde, Shirley Anne Field, in a low-cut evening gown, walks past his outdoor boudoir, he is not flustered. Shirley, we learn, is a strip-teaser walking home from a private birthday party, where she emerged naked from a birthday cake. Two scientists approach More and are dismayed to find him disgustingly healthy. He hasn't even a sniffle. Reporting to the project superintendent, he is fired for conduct unbecoming a guinea pig. The dismissal occurs in the presence of a professor, Michael Hordern, from the nearby Atomic Research Center. Hordern, with two colleagues, is training astronauts for moon-landings, and is in dire need of an expendable human

pathfinder to go on a moon-flight before risking the lives of the official astronauts. More and Shirley meet again, and a romance buds. More is persuaded to join Hordern, whom he amazes with his cool, efficient approach to tests. Ace astronaut Charles Gray sabotages More's test equipment when he learns that the first man on the moon will get a 100,000-pound prize. Nevertheless, More emerges unscathed from high-temperature, gravity tolerance, speed and deceleration tests. Realizing what Gray is up to, the scientists brainwash him into loving More as a brother. Now More chucks the project, intending to marry Shirley. Heretofore he had been immune to worry, anger, greed, illness — and marriage. He blamed the last institution for being the most effective de-immunizer. More learns about the prize, hot-foots it back to the launching pad. Launched, More reports back in three days, from where he's landed — Australia.

An Allied Film Makers production. Michael Relph produced, Basil Dearden directed. Relph and Bryan Forbes wrote the original screenplay.

Unobjectionable for all.

Brief Reviews

(Full analysis of the following in next issue)

"Rocco and His Brothers" (Astor) Excellent. Another long (175 min.), big one from Italy. A strong, exciting, attention-holding drama concerning a poor rural widow and her five sons who leave a small farm community in southern Italy to seek a better life in Milan, only to encounter mainly bitter hardship and humiliation through involvement with prizefighting, a prostitute, and big-city life in general. A rape scene, a murder sequence and other shockers are offset by several tender and humorous situations. Brilliant portrayals are offered by Alain Delon, Renato Salvatori, Annie Girardot and Katina Paxinou among others. The black-and-white, subtitled film can offer no significant U. S.-known stars, only a powerful story. Strictly adult fare.

"Goodbye Again". (UA) Good. Ingrid Bergman portrays a 40-year-old Parisian interior decorator who has a love affair with a rich, mixed-up, 25-year-old apprentice-at-law when her steady male companion, trucking executive Yves Montand, leaves her more frequently for various sex kittens. Film boasts some fine black-and-white views of Paris, where it was produced and directed by Anatole Litvak. It's based on a Francoise Sagan novel. Perkins, who won the actor prize at Cannes for this role, carries the picture. Time: 120 min. Adults.

"The Green Helmet" (M-G-M) Poor. A trite auto-racing melodrama from Britain, dealing with a faltering ace British driver, Bill Travers, who works for an American tire-maker, Ed Begley, and falls in love with his boss' daughter, Nancy Walters. Badly scripted and enacted, the black-and-white supporting programmer, suitable for only the most uncritical of action fans, is salvaged by excellent racing footage. Time: 89 min. Unobjectionable for all.

New Jersey Allied Convention

The annual convention of Allied Theatre Owners of New Jersey will be held July 31-August 3 at The Concord, Kiamesha Lake, N. Y.

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THE LIVING PRESSBOOK

At a time when the industry is realizing more than ever the necessity of selling pictures to the public, United Artists has utilized a simple but highly effective plan to give exhibitors a first-hand look at the campaign for its new suspense film, "The Naked Edge."

"Living pressbook" demonstrations were conducted by United Artists in a dozen cities across the U.S. and one in Canada. In each metropolis, UA sales and advertising, publicity and exploitation personnel took over a theatre for a part of the day to demonstrate how the flashing red light being used to signal the suspense theme of the "Edge" campaign could be adapted to all media.

At Loew's Sheridan, New York, Fred Goldberg, executive director of advertising, publicity and exploitation, led the theatre owners and the trade press through the theatre, which was decked out with the complete "Edge" campaign. The marquee was equipped with a large red light which will flash for the last 13 minutes of the film, during which time, no one will be seated.

Also shown were the display accessories outside the theatre and in the outer lobby were posters and 40 x 60's were set up, all stressing the "red light" copy. A "countdown record" announcing the last four minutes of the film was played. Guests also saw the TV spots and teaser trailers and heard the radio spots.

In addition UA also distributed a manual describing how to adapt the campaign for drive-ins.

Hats off to UA, Mr. Goldberg and his staff for employing an ideal method to illustrate a theatre's promotion campaign. The "living pressbook" idea should be adopted by all the film companies and used often in communities of all sizes.

It is one thing for an exhibitor to look at a printed campaign book. It is still another for a theatre operator — especially a novice — to see with his own eyes what a theatre such as his own can do to herald a picture properly.

BLUE LAWS STILL OPEN FOR ATTACK SAYS LEVY, TOA GENERAL COUNSEL

Although "blue laws" recently were determined by the U.S. Supreme Court as "not unconstitutional," Herman E. Levy, Theatre Owners of America attorney, declared that fact is no reason to believe that laws which have been passed by 31 states other than the four involved in the decision (Massachusetts, Maryland, Pennsylvania and Rhode Island) cannot be fought in the courts as unconstitutional. The Supreme Court decision is not "final and conclusive" and has left "several doors open," Mr. Levy concluded.

FORMATION OF NEW ALLIED UNITS IS PREDICTED BY LONDON

New Allied States units in various parts of the country are in process of formation and may be ready for affiliation with the national organization in a matter of weeks, according to Milton H. London, Allied's executive director.

In prospect is a revival in the near future of North Central Allied, which became inactive and eventually dissolved following the death last winter of its president, Frank Mantzke. The reorganization would be led by exhibitors of the Minneapolis exchange area.

Mr. London added that exhibitors in the Iowa-Nebraska territory, never before members of Allied, have communicated with him about the formation of a new exhibitor organization in that territory, which ultimately would affiliate with National Allied.

MICHIGAN ALLIED MID-SUMMER MEET IS SET FOR JULY 20

The mid-summer meeting of Allied Theatres of Michigan will be held at a country club at Midland, Mich., on July 20, it was announced by President Milton H. London, who is also executive director of National Allied.

Acting as hostess will be Mrs. Dolores Cassidy. The day's schedule will stress recreational activities, including golf and swimming.

The conference is scheduled at what was planned as Michigan's most central city. Mr. London pointed out that "exhibitors from western and Northern parts of the state who seldom visit Detroit's film row have the opportunity to meet the branch managers of the film companies and exchange information and ideas with their fellow exhibitors and have a good time."

ABILENE DRIVE-IN CHALLENGES CONSTITUTIONALITY OF CENSOR

The Abilene, Texas, censorship board appears destined for a court hearing as to its constitutionality.

Last week, less than two months after the local motion picture censorship law went into effect, drive-in operator Mrs. Kathryn Jacob played "Never on Sunday" after the board's restrictive classification was passed.

Mrs. Jacob was caused to sign an appearance bond for a July trial on the grounds that she had violated the city's censorship ordinance, when she ignored at least two provisions of the law. She did not post any signs at the box-office showing the board's classification of the picture. In addition, persons obviously under 18 were sold tickets.

**"Rocco and His Brothers" with Alain Delon,
Renato Salvatori, Annie Girardot,
Katina Paxinou, Roger Hanin, Paola Stoppa
and Claudia Cardinale**
(*Astor, current; time, 175 min.*)

Excellent. A strong, lengthy—but attention-holding—drama from Italy concerning a poor rural widow and her five sons who leave a small farm community in Southern Italy to seek a better life in Milan, only to endure bitter hardship and humiliation. Most of the plot in this solid attraction for art houses centers around two of the brothers who become pro boxers and pursue the same girl, a prostitute. A rape scene, a knife-murder sequence and other shockers are offset by several tender and humorous situations. Brilliant performances are offered by Renato Salvatori and Alain Delon, the brothers; Annie Girardot, the prostitute; and Katina Paxinou, the mother. Last named is the player best known here of the marquee-poor cast. Rising Italian star Claudia Cardinale has a small role as one brother's wife. Writer-director Luchino Visconti has fashioned a work of major importance. Photography, in black-and-white, is top-notch:—

A poor widow, Katina Paxinou, arrives in Milan from a small village in southern Italy with four of her sons, Renato Salvatori, Alain Delon, who portrays Rocco; Max Cartier, and Rocco Vidolazzi. The fifth and eldest son, Spiros Focas, has been living in the city for some time, is engaged to Claudia Cardinale. Katina arrives during a party celebrating her son's engagement, but because of her possessive and matriarchal character, she upsets both the party and engagement. The family then settles down in a basement apartment in a poor section of the city. The boys, lacking skills, shovel snow, deliver laundry, etc. Through their oldest brother's influence, Salvatori and Delon join in an amateur boxing club, for which they get an expense allowance. Salvatori likes boxing, but Delon, though talented, hates it. Annie Girardot, a prostitute who lives in their building, has an electrifying effect on Salvatori, to the detriment of his health and character. He turns to petty thievery to provide cash and baubles for her. Delon is called into service, is finally discharged in a small town where he meets Annie, who has been in jail for over a year. Delon is kind to her and love blossoms, with Annie trying to start life anew. Delon returns home to find a depraved Salvatori, a married Focas, Cartier working in an auto plant and young Vidolazzi, a street urchin. Katina is distraught by her son's marriage to Claudia, but happy over her rent-free city-provided apartment. Unable to find steady work, Delon joins the boxing club, is a success. A friend of Salvatori tells him that his brother is seeing Annie. It is taboo to have anything to do with a woman who at one time was a brother's mistress. To teach his brother a lesson, Salvatori rapes Annie while Delon, restrained by his brother's hoodlum friends, is forced to watch. Although screaming defiance, Annie responds to the rapist's animal lust. Next, Salvatori beats up his brother, who turns his other cheek. Delon and Annie are finished. She takes up with Salvatori again, moving in with Katina, who despite her contempt for the prostitute, wants her sons near her. Eventually, Annie leaves, takes to the streets again. A desperate,

alcoholic Salvatori steals a large sum of money from a homosexual fight promoter, is discovered. Rather than see him jailed, Delon agrees to pay back the money from his earnings as a professional boxer, a career to which he reluctantly agrees. Delon and Cartier give Salvatori money with the proviso to leave town forever. Delon becomes a "name" fighter, Cartier falls in love. One night, Salvatori goes to a park where Annie operates, drives her customer away, murders her. At the same time, Delon wins a major bout. A joyous celebration follows, to be halted by Salvatori's arrival. Against the wishes of all, Cartier calls the police. Katina is crushed. Nothing has gone as intended. It is only in the boy, Vidolazzi, that the family sees hope. He alone will return to their native village in dignity.

An Italo-French co-production by Titanus, Rome and Les Films Marceau, Paris. Luchino Visconti directed from a story he co-authored with Vasco Pratolini and Suso Cecchi D'Amico from a screenplay he penned with D'Amico, Pasquale Festa Campanile, Massimo Franciosa and Enrico Medioli. The story was inspired by Giovanni Testori's novel, "The Bridge of Ghisolfi."

Strictly adult fare.

**"Goodbye Again" with Ingrid Bergman,
Yves Montand and Anthony Perkins**
(*United Artists, July; time, 120 min.*)

Good. A slick romantic drama in which Ingrid Bergman portrays a 40-year-old Parisian interior decorator who has a brief love affair with, Tony Perkins, a rich spoiled, mixed-up 25-year-old apprentice-at-law when her steady male companion, trucking executive Yves Montand, too often drops her to pick up sex kittens. The film, which should appeal mainly to women, boasts some fine, yet unobtrusive black-and-white views of Paris, where it was produced and directed by Anatole Litvak. It's based on a Françoise Sagan novel. Perkins, who captured the actor prize at Cannes for his role, carries the lightweight picture. Demanding patrons may find the plot too lightweight, the characters too unreal to be interesting. Exhibitors in many situations can count heavily on the pulling power of the three-star combination. Photography is excellent:—

Ingrid Bergman, a Paris interior decorator, rushes home on the fifth anniversary of her meeting with truck dealer Yves Montand, only to have him cancel their date because of a sudden "business appointment." Montand is still cool to Ingrid on their next date. Ingrid visits a rich American client, Jessie Royce Landis, recommended by Montand. She is greeted by Jessie's 25-year-old son, Anthony Perkins, an apprentice-at-law, who is attracted to Ingrid. Perkins turns up at Ingrid and Yves' night club table, drunk; has to be taken home. The next day he calls on Ingrid at work, takes her to lunch, learns she's not married, and starts pursuing her about Paris. When Yves breaks a week-end date with Ingrid, pleading business, but going off with a sexy young starlet, Jackie Lane, young Perkins takes Ingrid to a Brahms concert, where he declares his love for her. She leaves him during intermission, upset by the effect he is having on her. When Yves shows up at Ingrid's, she tells him of her growing confusion and panic; declares

she's in love with a man who says he loves her, but is around less and less. Montand swears that he loves her, but inadvertently betrays the fact that he lied about the week-end. Despite Ingrid's resistance, Perkins courts her constantly, openly. As Yves is about to leave on an authentic 10-day business trip, Ingrid arrives at the airport, begs him to take her along. He can't. Ingrid refuses Perkins' calls, but falls into his arms several days later when the young man is waiting for her in the rain, Sleepless and dazed. He moves into Ingrid's apartment. Yves reacts with anger and harshness, going off with one woman after another, trying in vain to forget Ingrid. He can't, nor can she forget him. In growing desperation, Perkins drinks heavily, is fired. Montand, after seeing Ingrid with Perkins at a night club, visits her, tells her he cannot live without her. She breaks the news to Perkins, who rushes out of her life. Soon, Yves and Ingrid are married. Once more, Yves telephones to say that he can't take her out that evening, because of an unexpected "business engagement." Ingrid is resigned to her position.

An Anatole Litvak Production, produced and directed by Litvak from Samuel Taylor's script based on Francoise Sagan's novel, "Aimez-vous Brahms."

Adults.

"Most Dangerous Man Alive"
with Ron Randell, Debra Paget
and Elaine Stewart
(Columbia, June; time, 82 min.)

Poor. A distasteful recipe, comprising part science-fiction, part gangster melodrama, is this supporting programmer about an escaped killer, who, accidentally caught in a radiation blast, slowly turns into a man of steel. Bullets bounce off him and electric charges don't bother him while he is out to slay his double-crossing ex-mistress, and a rival racketeer. Ron Randell is adequate in the undemanding title role; Debra Paget is the scheming ex-girl friend; Anthony Caruso a gangster leader, and Elaine Stewart a gal who stands by him. The grim, unevenly suspenseful feature has several illicit bedroom sequences with scantily clad women. The black-and-white photography is too dark. Top patron-puller: the title:—

Scientist Tudor Owen watches helplessly as a man is seen via TV walking into a blast area during an experiment in cobalt mutation. Owen is astounded to see the man survive the explosion, is troubled by a vague familiarity with the victim's face. The victim is Ron Randell, a convicted racketeer who has escaped on his way to prison. He falls into an exhausted sleep in a tool shed, awakes to find his handcuffs are being absorbed into his flesh. Panic-stricken, Randell bursts right through the shed wall. Meanwhile, Owen, having placed the victim as Randell, confers with Los Angeles police captain Morris Ankrum and Gregg Palmer, a sergeant, explaining that Randell may have been transformed into a living man of steel. Randell escapes in a dynamite truck. Anthony Caruso, having successfully framed Randell for murder and usurping his place as the mob's head, realizes that Randell will return, baits a trap with Debra Paget, Randell's ex-girl friend, who aided Caruso in the frame-up. Randell appears, proves bulletproof, kills a mobster,

kidnaps Debra. Randell visits Elaine Stewart, a girl he befriended. She believes Randell to be the victim of police persecution. Randell tells her he's frightened, doesn't think he's a man any more. Using the truck of dynamite as a bluff, he drives through a police road-block. The truck later explodes and the police believe he has perished, but he has sought shelter with Debra in a hideout furnished by Elaine. Fearful, Debra tries to re-establish their personal relationship, but when Randell reveals his changed condition, she shrinks from him in horror. Distracted, trying to convince himself he is still human, he takes her in violence. She leads him to a hideout where Caruso is waiting. Randell throws two men out of the window, escapes. The police ask Elaine for help, tell her Randell soon will be a dangerous "walking fallout." Elaine escapes, agrees to take Owen to Randell. But the scientist is kidnapped by Caruso, who forces him to communicate with Randell. A trap is set at a power plant to electrocute Randell, but the current fails to kill him. Elaine leads the police to the plant, but Randell escapes with the two women and Caruso. He throws Caruso off a cliff after the man fatally wounds Debra, who threatened to talk to the police. Randell starts turning back to flesh and blood. He throws Elaine into the arms of waiting police, is shot down by a National Guardsman's flame thrower. His body turns to ashes. Owen says the electric shock reorganized Randell's cell structure; that it's given science a clue.

Benedict Bogeaus produced, Allan Dwan directed from a screenplay by James Leicester and Phillip Rock, based on the story, "The Steel Monster," by Rock and Michael Pate.

Not for children.

**"Thief of Baghdad" with Steve Reeves,
Georgia Moll and Arturo Dominici**
(M-G-M, July; time, 90 min.)

Good. Filmed in CinemaScope and Eastman Color by Pathe, this inadequately dubbed Titanus Production from Italy presents the noted Steve Reeves as a Baghdad Robin Hood who must pass through seven gates to obtain a blue rose which will win him the hand of the sultan's daughter, Georgia Moll. Unsophisticated action fans, especially the youngsters, should like seeing Steve ride a winged horse, fight trees with tentacle branches, stave off a group of egg-faced men, and lead an army whose soldiers all closely resemble Reeves. The simple story, expensively mounted, has much action, a good deal of suspense and some comedy. Most outstanding feature of this Joseph E. Levine presentation is the eye-opening special effects:—

The Sultan of Baghdad awaits the arrival of Arturo Dominici, a prince who is to marry his daughter, Georgia Moll. However, the prince is abducted and his place is taken by a thief, Steve Reeves, who is aided by an old man with magical powers, George Chamarat. Georgia falls in love with Reeves, who escapes the palace guards, divides among the city's poor the palace jewels he's stolen. That night he returns to the palace to plead his love for Georgia, who meanwhile has refused Dominici as a suitor. The prince gives her a potion to make her fall in love

(Continued on Next Page)

"Thief of Baghdad"*(Continued from Page 107)*

with him, but since she's in love with another, the potion turns into a poison, making her deathly ill. The Sultan takes his magician's suggestion, proclaims that whoever finds the blue rose which will cure her, will marry Georgia. Later, the old man tells Reeves of the flower and Reeves joins the suitors who must cross through the mystical Seven Gates. As they go through the first, they are attacked by tentacle-branched trees. Only Reeves battles the tentacles, reaches the Second Gate, a torrid plain, which he gets through to arrive at the Third Gate. The Fourth leads into a palace, where the beautiful Edy Vessel tempts him into staying the night. He tricks her into drinking poison meant for him. At the Fifth Gate he fights a beast rendered invisible by a magic coat. Reeves crosses a bridge to the Sixth, where a group of men with egg-like faces attack him, But he's brought along the magic coat and he makes himself invisible, then jumps onto a winged horse which carries him to the Seventh, and final, Gate, where in a great white hall, he finds the blue rose. Meanwhile, the prince has kidnapped Georgia. Reeves arrives with the rose and a diamond given him by the old man. Using the diamond's power, he creates a huge army, each one of whom resemble him closely. Reeves defeats the prince's forces, but in the battle, the blue rose is destroyed. When he meets Georgia, he picks a white rose and as she takes it, it turns blue, proving the pair are truly in love.

A Titanus Production. A Joseph E. Levine Presentation. Bruno Vailati produced and Arthur Lubin directed from a screenplay by Augusto Frassinetti, Filippo Sanjust and Vailati.

Unobjectionable for all.

"Look in Any Window" with Paul Anka, Ruth Roman, Alex Nicol, Gigi Perreau
(Allied Artists, current; time, 87 min.)

Poor. A drama, in black-and-white, dealing with the tracking down of a teen-aged Peeping Tom and the immoral community in which he lives. Popular young ABC-Paramount recording artist Paul Anka is wasted in this rambling, tawdry tale which has his parents, Ruth Roman and Alex Nicol unfaithful to each other, as are the neighbors, Jack Cassidy and Carole Mathews, parents of Gigi Perreau. Anka doesn't have to look in any window, for starting with his own mother, the local women strut in scanty, provocative clothes. Since the viewer is told from the start the identity of the Peeping Tom, and since the other characters are so miserable, little interest is aroused in the haphazard happenings. There is no comic relief in the low-budgeted production, at best a mid-week supporting programmer:—

Feeling unwanted and finding pleasure only in watching others, young Paul Anka has become a masked Peeping Tom. His unhappily married parents are Alex Nicol and Ruth Roman. Next door lives auto dealer Jack Cassidy and his wife, Carole Mathews, also unhappily wed. They are the parents of teen-ager Gigi Perreau. Cassidy's swimming pool is a neighborhood rendezvous. Frequently, a new neighbor, widower George Dolenz uses it. From a patio roof, young Anka watches Gigi and her mother. Gigi

sees the masked figure, screams, just as Cassidy arrives. Anka makes his getaway. Cassidy finds himself in Anka's backyard, exchanging appreciative glances with the boy's mother. Nicol is out of town. Plainclothesmen Dan Grayam and Robert Sampson are assigned to hunting the Peeping Tom. Later, at home, Ruth and Anka find Nicol drunk, out of a job, precipitating a marital storm. Next door, Cassidy leaves in a rage, picks up Ruth, who is watering the lawn, drives her to Las Vegas. They are seen kissing by the staked-out detectives. Carole, to relieve tension, goes swimming. She is joined by Dolenz, and has trouble resisting his advances. Much later, Gigi and Anka find themselves alone at the pool. After a few kisses, she tries to get away, and Anka chases her. She is rendered unconscious when she falls through a glass-topped table. Anka flees. Carole leaves Dolenz' house, rushes to her daughter when she hears her scream. Gigi tells the detective "the man" was masked. Later, at a pool party, a drunken Nicol punches Cassidy after seeing him kiss Ruth. A shot from Grayam's gun rings out. The masked figure is seen on the roof. Ruth tells Nicol the masked boy is their son and Nicol attacks Webber who is beating up the youth. Other officers arrive with Detective Sampson, who is more understanding than his brutal partner. The incident brings Ruth and Nicol together again, promising a good home for Anka. Cassidy and Carole separate. Gigi admits she caused her own accident and Cassidy says he won't file charges against young Anka.

A New Films Company Picture, produced by William Alland and Laurence E. Mascott. Alland directed from Mascott's script.

Not for children.

MISS. EXHIBS. ELECT ORTTE

Ed. P. Ortte was renamed to the presidency at the annual convention of the Mississippi Theatre Owners Association, held jointly in Biloxi Miss., with that of the Louisiana Theatre Owners Association.

B. F. Jackson, Stan Taylor and A. L. Royal remain as vice-presidents for the northern, southern and central districts of the Mississippi group. Claude Bourgeois was named secretary-treasurer. Four new board members were named: Max Connett, Bill Butterfield, C. "Hoss" Noble and Leon Roundtree.

The Louisiana organization will hold its elections in October.

Suit Vs. FCC To Be Tried By Nov.

The U.S. Court of Appeals for the District of Columbia has indicated that the suit by motion picture exhibitors against the Federal Communications Commission in an effort to halt the experimental pay-TV license granted to Hartford Phonevision would be tried in late October or early November.

The brief of the appellant, the Connecticut Committee Against Pay TV, is to be filed by July 17; those of the defendant, the FCC, and the intervenor, Hartford Phonevision, by Sept. 18; the appellant's reply brief by Oct. 9; and the joint appendix by Oct. 20.

Usually, the trial is ordered to begin within a few days after the filing of the joint appendix.

HARRISON'S REPORTS

Vol. XLIII

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No. 27

(Semi-Annual Index — First Half of 1961)

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Bimbo the Great—Warner Bros. (96 min.)	72	Ole Rex—Universal Int'l (40 min.)	43
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Breathless—Films Around World (89 min.)	26	Buena Vista (80 min.)	11
By Love Possessed—United Artists (115 min.)	90	Operation Bottleneck—United Artists (78 min.)	42
Canadians, The—20th-Fox (85 min.)	42	Operation Eichmann—Allied Artists (92 min.)	47
Carthage in Flames—Columbia (95 min.)	16	Parent Trap, The—Buena Vista (124 min.)	70
Circle of Deception—20th Century-Fox (100 min.)	14	Parrish—Warner Bros. (137 min.)	38
Cry for Happy—Columbia (110 min.)	6	Passport to China—Columbia (75 min.)	38
Curse of the Werewolf, The—Universal-Int'l (91 min.)	68	Pharaoh's Woman, The—Univ.-Int'l (88 min.)	63
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Days of Thrills and Laughter—20th-Fox (93 min.)	46	Police Dog Story, The—United Artists (62 min.)	40
Doctor Blood's Coffin—UA (92 min.)	78	Portrait of a Mobster—Warner Bros. (108 min.)	46
Don Quixote—M-G-M (106 min.)	18	Posse From Hell—Universal-Int'l (89 min.)	44
Fabulous World of Jules Verne, The—		Plunderers, The—Allied Artists (94 min.)	74
Warner Bros. (95 min.)	72	Primitive Paradise—Excelsior (66 min.)	99
Fanny—Warner Bros. (133 min.)	98	Raisin in the Sun, A—Columbia (128 min.)	52
Ferry to Hong Kong—20th-Fox (103 min.)	74	Return to Peyton Place—20th-Fox (122 min.)	70
Fever in the Blood, A—Warner Bros. (117 min.)	11	Revolt of the Slaves, The—UA (99 min.)	86
Fiercest Heart, The—20th-Fox (91 min.)	54	Right Approach, The—20th-Fox (92 min.)	83
Five Golden Hours—Columbia (90 min.)	88	Ring of Fire—M-G-M (91 min.)	66
Five Guns to Tombstone—United Artists (71 min.)	39	Romanoff and Juliet—U-I (103 min.)	84
Follow a Star—Zenith (98 min.)	92	Rue de Paris—Lopert (90 min.)	2
Foxhole in Cairo—Paramount (79 min.)	14	Sanctuary—20th Century-Fox (90 min.)	30
French Mistress, A—Films-Around-World (91 min.)	3	Saturday Night and Sunday Morning—Cont. (90 min.)	58
Frontier Uprising—United Artists (68 min.)	39	Secret Partner, The—M-G-M (91 min.)	42
Gambler Wore a Gun, The—United Artists (66 min.)	83	Secret Ways, The—Universal Int'l (132 min.)	47
General della Rovere—Continental (149 min.)	2	Serengeti Shall Not Die—Allied Artists (84 min.)	27
Gidget Goes Hawaiian—Columbia (102 min.)	87	Shadows—Lion Int'l (87 min.)	55
Goddess of Love, The—20th Century-Fox (68 min.)	10	Shadow of the Cat, The—Univ.-Int'l (79 min.)	67
Gold of the Seven Saints—Warner Bros (88 min.)	23	Sins of Rachel Cade, The—Warner Bros. (123 min.)	34
Go Naked in the World—M-G-M (103 min.)	10	Snake Woman, The—United Artists (68 min.)	84
Gorgo—M-G-M (78 min.)	15	Sniper's Ridge—20th Century-Fox (61 min.)	19
Gun Fight—United Artists (68 min.)	94	Snow White and The Three Stooges—	
Guns of Navarone, The—Columbia (157 min.)	82	20th-Fox (107 min.)	83
Heroes Die Young—Allied Artists (76 min.)	16	Spessart Inn, The—Casino (99 min.)	34
Heym Hayu Assara—Geo. Schwartz &		Steel Claw, The—Warner Bros. (96 min.)	80
A. Sachson (105 min.)	62	Stop Me Before I Kill—Columbia (93 min. Shortened	
Hippodrome—Continental (96 min.)	59	from 105 min. since review)	92
Home Is the Hero—Show Corp. (83 min.)	26	Sword of Sherwood Forest—Columbia (80 min.)	7
Homicidal—Columbia (87 min.)	98	Terror of the Tongs—Columbia (80 min.)	51
Hoodlum Priest, The—United Artists (101 min.)	31	Tess of the Storm Country 20th-Fox (84 min.)	22
House of Fright—American Int'l (80 min.)	100	They Were Ten—Geo. Schwartz & A. Sachson	
Jailbreakers, The—American Int'l (63 min.)	6	(105 min.)	62
Konga—American Int'l (90 min.)	43	Tomboy and the Champ—Universal (92 min.)	15
La Dolce Vita—Astor (175 min.)	63	Trapp Family, The—20th-Fox (106 min.)	35
La Francaise et L'Amour—Kingsley Int'l (139 min.)	55	Two Loves—M-G-M (100 min.)	75
Ladies Man, The—Paramount (106 min.)	95	Two Rode Together, The—Columbia (109 min.)	95
Last Sunset, The—Universal-Int'l (112 min.)	82	Two-Way Stretch—Show Corp. (87 min.)	24
Last Time I Saw Archie, The—UA (98 min.)	86	Two Women—Embassy (105 min.)	79
L'Avventura—Janus (145 min.)	90	Underworld, U.S.A.—Columbia (99 min.)	30
League of Gentlemen, The—Kingsley Int'l (114 min.)	27	Voyage to the Bottom of the Sea—20th-Fox (105 min.)	100
Left, Right and Centre—Atlantic (94 min.)	35	Warrior Empress, The—Columbia (97 min.)	87
Little Angel—K. Gordon Murray (90 min.)	3	Watch Your Stern—Magna (88 min.)	50
Long Rope, The—20th Century-Fox (61 min.)	23	White Warrior, The—Warner Bros. (88 min.)	19
Love and the Frenchwoman—Kingsley Int'l (139 min.)	55	Wild in the Country—20th-Fox (114 min.)	94
Love in a Goldfish Bowl—Paramount	99	Wings of Chance—Univ.-Int'l (76 min.)	36
Mad-Dog Coll—Columbia (86 min.)	75	Young One, The—Valiant (96 min.)	7
Master of the World—American Int'l		Young Savages, The—United Artists (100 min.)	66
(104 min.)	71		

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

- 6015 The Unfaithful—Lollobrigida-Britt-Cressoy....Dec.
 6016 Herod the Great—Purdum-Lopez (Color-Scope) Dec.
 6017 Dondi—Janssen-PageApr.
 6101 Look in Any Window—Anka-RomanJan.
 6103 Operation Eichmann—KlempererApr.
 6104 Time Bomb—Jurgens-DemongeotMay
 6105 Angel Baby—Hamilton-McCambridgeMay
 6106 David and Goliath—Welles-Payer
 (C'Scope-Color)May
 6108 Brainwashed—Jurgens-BloomJune
 6107 King of the Roaring 20's—Janssen-Foster-
 Carson-Dors-RooneyJune
 6109 Armored Command—Keel-LouiseJuly

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

- 503 Circus of Horrors—Diffing-Remberg (Color)...May
 504 Why Must I Die—Moore-PagetJune
 505 Beyond the Time Barrier—Clarke-Tompkins....July
 506 Amazing Transparent Man—Chapman-Kennedy..Aug.
 508 Journey to the Lost City—Paget-Christian (Color) Oct.
 509 Goliath and the Dragon—
 Forest-Crawford (Color-Scope)Dec.
 603 Konga—Gough-Johns (Color-Spectamation) ...Feb.
 606 Beware of Children—Phillips-McEwanApr.
 604 House of Fright—Massie-Adams (Color)May
 605 Operation Camel—Renard-HagenMay
 607 Master of the World—Price-Bronson (Color) ..June
 Alakazam the Great—Cartoon feature—voices of
 Avalon, Stevens, Winters, Holloway, Stang
 (Color)July
 Pit and the Pendulum—Price, J. Kerr, Steele
 (Color-Panavision)Aug.

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

- Pollyanna—Wyman-Egan-Malden-Olson-Mills-Corcoran
 (Tech.)July
 Jungle Cat—True-Life Adventure (Tech.)Oct.
 Swiss Family Robinson—
 Mills-McGuire-MacArthur (Tech.-Panavision).....Dec.
 101 Dalmations—All Cartoon Feature (Technicolor) April
 Absent-Minded, Professor, The—MacMurray-Olson ..Apr.
 Parent Trap, The—Mills-O'Hara-Keith (Tech.)June
 Nikki, Wild Dog of the North (Tech.)July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

- 522 Sword of Sherwood Forest—
 Greene-Cushing (Scope)Jan.
 523 Hand in Hand—
 Gregson-Thorndike-Currie-Parry-NeedsJan.
 520 Pepe—Cantinflas—
 Dailey-Jones Guest Stars (C-Scope-Color) ..Special
 529 Cry for Happy—Ford-O'Connor-
 Taka-Shigeta-Umeki (C-Scope-Color)Mar.
 Born Yesterday—
 Holliday-Holden-B. Crawford (reissue).....Mar.
 Solid Gold Cadillac, The—
 Holliday-P. Douglas (reissue)Mar.
 525 Underworld, U.S.A.—Robertson-Kay-Dorn ...March
 527 Passport to China—
 Basehart-Seyler-Gastoni (Color)Feb.
 530 Terror of the Tongs—Toone-LeeMar.
 539 Five Golden Hours—Charisse-Kovacs-Sanders ..Mar.
 533 Raisin in the Sun, A—Poitier-McNeilApr.
 535 Stop Me Before I Kill—Dauphin-CilentoApr.
 534 Mad Dog Coll—Chandler-DoubledayMay
 524 Warrior Empress, The—
 Mathews-Louise (C'Scope-Color)May
 601 Gidget Goes Hawaiian—Darren-Walley
 (C'Scope-Color)June
 540 Homicidal—Corbett-BreslinJune
 541 Most Dangerous Man Alive, The—Randell-Paget June
 602 Two Rode Together—Stewart-Widmark-
 Jones-Cristal (Color)July
 603 Guns of Navarone, The—Peck-Niven-Quinn
 (C'Scope-Color)July

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 103 Key Witness—Hunter-Crowley C-Scope)Oct.
 104 Where the Hot Wind Blows—Lollobrigida-
 MontandNov.
 106-Butterfield 8—Taylor-Harvey-Fisher
 Merrill (C-Scope-Color)Nov.
 110 Where the Boys Are—Hart-Hamilton-Mimieux-
 Francis (C-Scope-Color)Dec.
 109 Village of the Damned—Sanders-Shelley-Gwynn ..Dec.
 111 Go Naked in the World—Lollobrigida-Franciosa-
 Borgnine-Patten (Color)Feb.
 113 Atlantis, The Lost Continent—Hall-Taylor-
 Dall (Color)March
 Ben HurSpecial
 105 Gorgo—Travers-Sylvester-Winter (Color)Feb.
 108 Cimarron—Ford-Schell (C'Scope-Color)Apr.
 Gone With the Wind—
 Gable-Leigh (Color) (Reissue)Apr.
 116 Green Helmet, The—Travers-WaltersApr.
 113 Atlantis, The Lost Continent—
 Hall-Taylor (Color)May
 117 Two Loves—MacLaine-Harvey (C'Scope-Color) May
 119 Ring of Fire—Janssen-Taylor (C'Scope-Color) ..June
 120 Morgan the Pirate—Reeves (C'Scope-Color) ...July
 122 Honeymoon Machine, The—McQueen-Prentiss
 (Color)July

Paramount Features

(1501 Broadway, New York 36, N. Y.)

- 5926 Psycho—Perkins-Leigh-Miles-GavinAug.
 5927 It Started in Naples—Gable-Loren-
 De Sica (V'Vision-Color)Aug.
 6002 Under Ten Flags—Heflin-Laughton-Denomegeot Sept.
 6001 Boy Who Stole a Million, The—Texera-Benet ..Sept.
 6005 G. I. Blues—Presley-Prowse (Color)Nov.
 6006 Breath of Scandal, A—Gavin-Loren-
 Chevalier (V'Vision-Color)Nov.
 6007 Cinderella—Lewis-E. Wynn-AlberghettiDec.
 6008 World of Suzie Wong, The—Holden-Kwan-
 Syms-Wilding (Tech.)Jan.
 6009 Blueprint for Robbery—O'Malley-Wilkie-Gist Jan.
 6004 Savage Innocents, The—Quinn-
 Tani (Tech-color-Technirama)Feb.
 6003 Blood and Roses—M. Ferrer-Martinielli-
 Vadim (Tech.)March
 6010 All in a Night's Work—
 Martin-MacLaine (Tech.)Apr.
 6013 Foxhole in Cairo—Justice-MacGinnisJan.
 6014 One-Eyed Jacks—
 Brando-Malden (Tech.-V-Vision)Apr.
 6015 Ladies' Man, The—Lewis-Traubel (Color) ...July
 6016 On the Double—D. Kaye-D. Wynter (Color) .July
 6018 Love in a Goldfish Bowl—Sands-Fabian-Sterling June
 6017 Pleasure of His Company, The—
 Astaire-Reynolds (Color)July

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 013-3 13 Fighting Men (C'Scope)—Williams-Dexter .May
 004-2 Bobbikins (C'Scope)—Bygraves-JonesJune
 021 Story of Ruth—Eden-Whitman (C'Scope)June
 Captain's Table, The—
 Gregson-Cummin (Color)June
 026 Lost World—Lamas-Welles (C'Scope-Color) ..July
 021 Story of Ruth, The—Eden-
 Whitman (C'Scope-Color)July
 027 Trapped in Tangiers—Purdum-Page (C'Scope) ..July
 028 From the Terrace—Newman-
 Woodward (C'Scope-Color)July
 026 Lost World—Lamas-Rains (C'Scope-Color)July
 031 Murder, Inc.—Britt-Whitman (C'Scope)July
 020 For the Love of Mike—Basehart (C'Scope-Color) Aug.
 029 One Foot in Hell—Ladd-Murray-
 Michael (C'Scope-Color)Aug.
 032 39 Steps, The—More-ElgAug.
 033 Young Jesse James—Stricklyn-
 Parker (C'Scope)Aug.
 035 Sons and Lovers—Stockwell-Hiller (C'Scope) ..Aug.
 034 Let's Make Love—Monroe-Montand-
 Randall (Color)Sept.
 042 Walk Tall—Parker-Taylor (Color)Sept.

043 Freckles—West-Christensen (C'Scope-Color) ..Sept.
 044 Squad Car—Bryer-RaafSept.
 025 September Storm—Stevens-Dru (3-D, Color) ..Oct.
 036 High Time—Crosby-Fabian-
 Weld (C'Scope-Color)Oct.
 040 Captain's Table, The—Gregson-
 Cummins (C'Scope-Color)Oct.
 046 Desire in the Dust—Burr-Hyer (C'Scope)Oct.
 047 Secret of the Purple Reef, The—Richards-
 Dean (C'Scope-Color)Oct.
 039 Goddess of Love—Lee-Serns (C'Scope-Color) ..Nov.
 050 Tess of the Storm Country—Baker-
 Philips (Color)Nov.
 051 North to Alaska—Wayne-Capucine-
 Fabian (C'Scope-Color)Nov.
 053 Desert Attack—Mills-Syms (Scope)Nov.
 037 Legions of the Nile—Cristal-
 Manni (C'Scope-Color)Dec.
 054 Wizard of Baghdad—Shawn-Baker-
 Coe (C'Scope-Color)Dec.
 056 Flaming Star—Presley-Eden (C'Scope-Color) ..Dec.
 057 Esther and the King—Collins-
 Egan (C'Scope-Color)Dec.
 101 Marriage-Go-Round—Hayward-Mason-
 Newmar (C'Scope-Color)Jan.
 111 Circle of Deception—Dillman-
 S. Parker (C'Scope)Jan.
 102 Little Shepherd of Kingdom Come—Rodgers-Patten-
 Wills (C'Scope-Color)Jan.
 104 Millionairess, The—Loren-Sellers-DeSica-
 Sim (C'Scope-Color)Jan.
 115 Sanctuary—Remick-Montand-Odetta (C'Scope) .Feb.
 116 Sniper's Ridge—Ging-Clements (C'Scope)Feb.
 117 Trapp Family, The—Leuwerik-Holt (Color) ...Mar.
 120 Fiercest Heart, The—
 Whitman-Prowse (C'Scope-Color)Apr.
 112 All Hands on Deck—
 Boone-Eden (C'Scope-Color)Apr.
 114 Days of Thrills and Laughter—
 Fairbanks-Chaplin, etc.Mar.
 131 Misty—D. Ladd-Seymour (C'Scope-Color)July
 127 Right Approach, The—
 Vaughan-Prowse (C'Scope-Color)May
 123 Big Show, The—
 Williams-Roberston (C'Scope-Color)May
 126 Return to Peyton Place—
 Lynley-Chandler (C'Scope-Color)May
 128 Battle of Bloody Beach, The—
 Murphy-Mineo (C'Scope-Color)June
 129 Wild in the Country—
 Presley-Simmons (C'Scope-Color)June
 130 Snow White and the Three Stooges—
 Three Stooges (C'Scope-Color)June
 128 Battle at Bloody Beach—
 A. Murphy-G. Crosby (C'Scope)June
 133 Voyage to the Bottom of the Sea—
 Pidgeon-Fontaine-Eden-AvalonJuly
 Francis of Assissi—Dillman-Hart-Whitman
 (C'Scope-Color)July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

6027 Magnificent Seven, The—Brynnner-McQueen
 Buchholz-WallachOct.
 6026 Inherit the Wind—Tracy-March-Kelly
 EldridgeNov.
 6104 Facts of Life, The—Hope-BallJan.
 6105 Misfits, The—Monroe-Gable-CliftJan.
 6102 Five Guns to Tombstone—Brown-WilderJan.
 6028 Alamo, The—Wayne-Harvey-
 Widmark (Todd-AO, Color)Mar.
 6101 Exodus—Newman-Saint-Lawford (Scope) ..Special
 6107 Hoodlum Priest, The—MurrayFeb.
 6106 Operation Botuleneck—Taka-FosterMar.
 6103 Frontier Uprising—Davis-Kadley-MayerMar.
 6029 Police Dog Story, The—Brown-AndersMar.
 6102 Five Guns to Tombstone—Brown-WilderMar.
 6109 Gambler Wore a Gun, The—Davis-Anders ...Apr.
 6115 Minotaur, The—Mathias-SchiafinoApr.
 6114 Young Savages, The—Lancaster-WintersMay
 6112 Snake Woman—McCarthy-S. TraversMay
 6111 Dr. Blood's Coffin—K. Moore-CourtMay
 6118 Last Time I Saw Archie, The—Webb-Mitchum June
 6113 Gun Fight—Brown-StaleyJune
 6117 Revolt of the Slaves—Fleming-L. Jeffries
 (Color-C'Scope)June

6116 When the Clock Strikes—Brown-AndersJuly
 6119 By Love Possessed—Turner-Zimbalist-
 Robards-Hamilton (Color)July
 Goodbye Again—Bergman-Montand-PerkinsJuly
 Naked Edge, The—Cooper-D. Kerr

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

6103 Grass Is Greener, The—Grant-Kerr-Mitchum-
 Simmons (Tech'color-Technirama)Jan.
 6104 Great Imposter, The—CurtisFeb.
 6105 Shakedown, The—T. Morgan-H. CourtFeb.
 To Hell and Back—A. Murphy-
 Thompson (Tech.-C'Scope) ReissueMar.
 Lawless Breed, The—Hudson-
 Adams (Tech) ReissueMar.
 Spartacus—Douglas-
 Simmons (Technirama-Tech.)Special
 6110 Tomboy and the Champ—
 Moore-Johnson (Color)Apr.
 6109 Secret Ways, The—Widmark-ZiemannApr.
 6111 Wings of Chance—Brown-Rafferty (Color) ...Mar.
 6113 Pharaoh's Woman—Cristal-Barrymore (Color) May
 6112 Posse From Hell—Murphy-Saxon (Color) ...May
 6115 Curse of the Werewolf, The—
 Evans-Romaine (Color)May
 6116 Shadow of the Cat—Morrell-ShelleyJune
 6106 Romanoff & Juliet—Ustinov-Dee-Gavin (Color) June
 6117 Last Sunset, The—Hudson-Douglas-
 Malone-Cotton (Color)June
 6118 Trouble in the Sky—Craig-SealJuly
 6119 Tammy Tell Me True—Dee-Gavin (Color) ...July
 Blast of Silence—Baron-M. McCarthyAug.
 Come September—Hudson-Lollobrigida-
 Dee-Darin (Color)Sept.

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

003 Sins of Rachel Cade, The—
 Dickinson-Finch-Moore (Tech.)Mar.
 011 Portrait of a Mobster—Morrow-ParishApr.
 012 Steel Claw, The—Montgomery (Color)May
 013 Fabulous World of Jules Verne, The—
 Navara-TockJune
 014 Bimbo the Great—Holm-Orschel (Color)June
 015 Parrish—Donahue-Colbert-Malden (Tech)July
 Fanny—Caron-Chevalier-Boyer-Buchholz (Color) July

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

4555 Candid Microphone No. 3, Series 1 (11 min.)
 (Reissue)Aug.
 5551 Candid Microphone No. 1, Series 2 (9 min.)
 (Reissue)Sept.
 5552 Candid Microphone No. 2, Series 2 (11 min.)
 (Reissue)Nov.
 5501 Polygamus Polonius-Color Cart. Spec. (9 min.)
 (Reissue)Nov.
 5601 How Now, McBoing Boing-Color Favorites
 (7½ min.) (Reissue)Sept.
 5602 Wacky Wigwams-Color Favorites (8 min.)
 (Reissue)Sept.
 5603 Spare That Child—Color Favorites (6½ min.)
 (Reissue)Oct.
 5604 Way of All Pests—Color Favorites (7½ min.)
 (Reissue)Nov.
 5605 Four Wheels, No Brakes—Color Favorites (6½ min.)
 (Reissue)Nov.
 5606 Skeleton Frolic—Color Favorites (7½ min.)
 (Reissue)Dec.
 5851 Canine Crimebusters—Film Novelties (10 min.) Oct.
 5701 No Biz Like Shoe Biz—Loopy de Loop Color Cart.
 (6½ min.)Sept.
 5751 Dog Snatcher—Mr. Magoo (7 min.) (Tech)
 (Reissue)Sept.
 5752 When Magoo Flew (7 min.) (C'Scope-Tech.)
 (Reissue)Sept.
 5753 Pink and Blue Blues—Mr. Magoo (7 min.) (Tech.)
 (Reissue)Nov.
 5951 Ray Anthony & His Orch.—Thrills of Music
 (10½ min.) (Reissue)Oct.

4806 Holiday for Champions—World of Sports
(9½ min.)Aug.
5852 Push Back the Edge—Film Novelties (10 min.)
(Reissue)Dec.
5702 Here, Kiddie, Kiddie—Color Cart. (6½ min.) ..Dec.

Columbia—Two Reels

5421 One Shivery Night—Assorted & Comedy Fav.
(16½ min.)Sept.
5431 Waiting in the Lurch—Assrtd. & Comedy Fav.
(15½ min.)Oct.
5422 House About It—Assrtd. & Comedy Fav.
(16½ min.)Nov.
5432 Radio Riot—Assrtd. & Comedy Fav. (16 min.) Nov.
5401 Income Tax Sappy—Three Stooges (16½ min.) Sept.
5402 Pardon My Backfire—Three Stooges (16 min.) Oct.
5403 Musty Musketeers—Three Stooges (16 min.) ..Nov.
4403 Loose Loot—Three Stooges (16 min.)Nov.
4404 Tricky Dicks—Three Stooges (16 min.)Nov.
5120 Son of Geronimo (15-Chapter Serial)Nov.
5423 Hold That Monkey—Assorted & Comedy Fav.
(16 min.) ReissueDec.
5433 Bride and Gloom—Assrtd. & Comedy Fav.
(16 min.) ReissueDec.

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons—all
Technicolor reissues—are in current release.)

W-77 Barney's Hungry Cousin (7 m.)
W-266 Neopolitan Mouse (7 m.)
W-267 Pup on a Picnic (7m.)
W-268 The Flea Circus (7 m.)
W-269 Downhearted Duckling (7m.)
W-270 Dixieland Droopie (8 m.)
W-271 Field and Scream (7 m.)
W-272 Mouse for Sale (7 m.)
W-273 Cat Fishin' 8 m.)
W-274 Part Time Pal (8 m.)
W-275 Cat Concerto (7 m.)
W-276 Dr. Jekyll & Mr. Mouse (7 m.)
W-261 Pet Peeve (7 m.)
W-262 Mice Follies (7 m.)
W-263 Touche Pussy Cat (7 m.)
W-264 Farm of Tomorrow (7 m.)
W-265 Southbound Duckling (7 m.)

Paramount—One Reel

M19-7 Shootin' Stars—Modern Madcaps (6 min.)
Tech.Aug.
M19-8 Disguise the Limit—Mod. Madcaps (6 min.)
Tech.Sept.
M20-1 Galaxia—Mod. Madcaps (Tech.)Oct.
M20-2 Bouncing Benny—Mod. Madcaps (Tech.) ..Nov.
M20-3 Terry the Terror—Mod. Madcaps (Tech.) ...Dec.
M20-4 Phantom Moustacher—Mod. Madcaps (Tech.) Jan.
P19-2 Monkey Doodles—Noveltoons (6 min.) Tech. Apr.
P19-3 Silly Science—Noveltoons (6 min.) Tech. ...May
P19-4 Peck Your Own Home—Noveltoons (6 min.)
Tech.May
P19-5 Counter Attack—Noveltoons (6 min.) Tech. ...Aug.
P19-6 Turning the Fables—Noveltoons (6 min.) Tech. Aug.
P19-7 Fine Feathered Friend—Noveltoons (6 min.)
Tech.Sept.
P19-8 Planet Mouseola—Noveltoons (6 min.) Tech. ..Oct.

Twentieth Century-Fox—One Reel

5938-6 Better Late than Never—
Terrytoon (reissue)Aug.
5909-7 Wild Life—Terrytoon (C'Scope)Sept.
5910-5 Hashimoto-San—Terrytoon (C'Scope)Oct.
5911-3 Creatures from Outer Space—
Terrytoon (C'Scope)Nov.
5912-1 The Leaky Faucet—Terrytoon (C'Scope) ...Dec.
5031 How to Relax—Terrytoon Topper (7 min.)
Tech. ReissueJune
5032 Helpless Hippo—Terryt'n Topper (7 min.)
Tech. ReissueApr.
5033 Nonsense Newsreel—Terryt'n (7 min.)
Tech. ReissueJune

7003-7 Golfing With Sam Snead—Movietone (9 min.)
(C'Scope-Color)Aug.
7007-8 Exercise Little Bear—Movietone (9 min.)
(C'Scope-Color)Aug.
7008-6 Sampans to Safety—Movietone
(C'Scope-Color)Sept.
7009-4 Assignment Thailand—Movietone (10 min.)
(C'Scope-Color)Oct.
7010-2 Underwater Demolition Team—Movietone
(C'Scope-Color)Nov.
7011-0 Assignment Turkey—Movietone (9 min.)
(C'Scope-Color)Dec.
7012-8 Down the Road—Movietone (10 min.)
(C'Scope-Color)Dec.
5007-0 The Wayward Hat—Terrytoon (7 min.) Color July
5024-5 Trapeze Pleeze—Terryt'n (7 min.) (Color) ..July
5008-8 The Littlest Bully—Terryt'n (7 min.) (Color) Aug.
5009-6 Two Ton Baby Sitter—Terryt'n (7 min.)
(Color)Sept.
5010-4 Tin Pan Alley Cat—Terryt'n (7 min.) (Color) Oct.
5025-2 Deep Sea Doodle—Terryt'n (7 min.) (Color) Oct.
5011-2 House of Hashimoto—Terryt'n (7 min.)
(Color)Nov.
5026-0 Stunt Men—Terryt'n (7 min.) (Color)Nov.
5012-0 Daniel Boone, Jr.—Terryt'n (7 min.) (Color) Dec.

Universal—One Reel

4112 Fowled Up Falcon—Lantz Cart. (6 m.) Tech. ...Dec.
4132 Witch Crafty—Lantz Cart. (6 m.) Tech.Dec.
4114 Rough and Tumble—Lantz Cart. (6 m.) Tech. ..Jan.
4133 Private Eye Poach—Lantz Cart. (6 m.) Tech. ...Jan.
4113 Poop Deck Pirate—Lantz Cart. (6 m.) Tech. ...Jan.
4134 Bedtime Bedlam—Lantz Cart. (6 m.) Tech. ...Feb.
4115 Eggknapper—Lantz Cart. (6 m.) Tech.Feb.
4135 Squareshootin' Square—Lantz Cart. (6 m.)
Tech.Mar.
4116 The Bird Who Came To Dinner—Lantz Cart. (6 m.)
Tech.Mar.
4136 Bronco Busters—Lantz Cart. (6 m.) Tech.Apr.
4117 Gabby's Dinner—Lantz Cart. (6 m.) Tech. ...Mar.
4118 Papoose on the Loose—Lantz Cart. (5 m.) Tech Apr.
4119 Clash and Carry—Lantz Cart. (6 m.) Tech. ...Apr.
4120 Moritz Blitz—Lantz Cart. (6 m.) Tech.May
4121 Bear and the Bees—Lantz Cart. (6 m.) Tech. ...May
4122 Sufferin' Cats—Lantz Cart. (6 m.) Tech.June
4123 Mississippi Slow Boat—Lantz Cart. (6 m.) Tech. July
4124 Franken-Stymied—Lantz Cart. (6 m.) Tech. ...July
4125 Busman's Holiday—Lantz Cart. (6 m.) Tech. ...Aug.
4129 Phantom of the Horse Opera—Lantz Cart. (6 m.)
Tech.Oct.
4171 Valley of the Mekong—One-Reel Special
(Color)Nov.
4172 The Lion City—One Reel Special (Color)Dec.
4173 Treasures of Istanbul—One Reel Special
(Color)Jan.
4174 Down Jamaica Way—One Reel Special (Color) Feb.
4175 Sidetracked—One Reel Special (C'Scope-Color) Mar.
4176 Treasure of the Deep—One Reel Special (Color) Apr.
4177 Brooklyn Goes to Mexico—One Reel Special
(C'Scope-Color)May
4178 Troubled Islands—One Reel Special (Color) ..June

Warner Bros.—One Reel

8706 Cannery Woe (7 min.) Tech.Jan.
8707 Zip 'N Short (7 min.) Tech.Jan.
8708 Hoppy Daze (7 min.) Tech.Feb.
8709 The Mouse on 57th Street (7 min.) Tech.Feb.
8710 Strangled Eggs (7 min.) Tech.Feb.
8711 Birds of a Father (7 min.) Tech.Apr.
8712 D'Fightin' Ones (7 min.) Tech.Apr.
8721 From Hare to Heir—Bugs Bunny (7 min.) Color Sept.
8722 Lighter Than Hare—Bugs Bunny (7 min.) Color Dec.
8301 Room & Bird—Blue Ribbon (7 min.) Tech. ...Sept.
8302 Cracked Quack—Blue Ribbon (7 m.) Tech. ...Oct.
8303 His Hare Raising Tale—Blue Ribbon (7m.) Tech. Oct.
(7m.) Tech.Oct.
8304 Gift Wrapped—Blue Ribbon (7 m.) Tech.Nov.
8305 Little Beau Pepe—Blue Ribbon (7 m.) Tech. ...Dec.
8306 Tweet Tweet Tweety—Blue Ribbon (7 m.) Tech. Dec.
8307 Bunny Hugged—Blue Ribbon (7 m.) Tech.Jan.
8308 The Wearing of the Grin (7 m.) Tech.Feb.
8309 Beep Beep—Blue Ribbon (7 m.) Tech.Mar.
8310 Rabbit Fire—Blue Ribbon (7 m.) Tech.Apr.
8311 Feed the Kitty—Blue Ribbon (7 m.) Tech. ...Apr.

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Wynn Loewenthal, Editor

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SATURDAY JULY 15, 1961

No. 28

ART HOUSE PRODUCT-SPLITS

The Independent Film Importers and Distributors of America reportedly will study the legality of product-splitting by exhibitors to learn whether the practice is not a violation of the antitrust laws.

IFIDA is understood to be concerned with situations where only two theatres play foreign films and they agree between themselves to split product. It is felt that this is equivalent to depriving the distributor of an open market and places him in a position of having to accept terms offered.

IFIDA members discussed product-splitting at a recent meeting at which other questions the distributors are said to have asked each other included: What can be done about drive-in exhibitors who use unnumbered tickets, making checking difficult? Should arbitration become a universal policy? What can be done about theatres who pull a picture without authorization or who do not play a picture as scheduled in a contract?

Leaving IFIDA's other "problems" for another time, let us look at the controversial topic of product-splitting, a practice which has proven beneficial to some exhibitors, injurious to others.

The fact that even in large communities there are very few art houses — if any — makes this a very important problem for the distributor of foreign films, which, unless, the film company has a picture bookable by general situations, must rely on the art theatre for its business. Theatres exhibiting solely foreign films still remain only a small percentage of the nation's motion picture outlets.

In most cases, it is not just a matter of a distributor selling a picture wherever he can at the best prices he can get — and then adding up its rentals to see how well or badly it has done.

For, in the instance of better foreign product, the importer has to pay a high — often unrealistic guarantee — in order to obtain the rights to the picture. Thus the importer-distributor is not just a straight "commission salesman," but a film seller who regardless of his fixed operating costs, must make a total of "X" dollars out of a total of "Y" art situations. This guarantee forces the distributor to get the highest amount possible from each art market — a sum he knows from experience.

To solve the matter of having to pay a huge guarantee for a foreign attraction, the larger U. S. foreign film distributors are now co-producing many pictures overseas, getting U. S. distribution rights as part of their deal.

The first-run art theatre operator has at least one major problem not shared by exhibitors who show the native product of the U. S. major distributors. The art theatre has a larger advertising budget proportionately, having to inform as well as lure the public through ads — to a much greater extent than does the exhibitor of U. S. product which has its story and stars pre-sold to some extent through ads and publicity in newspapers, fan magazines and other publications as well as via other media.

If the art theatre, already burdened by unusual operating costs, has to bid against another house showing foreign product — the art exhibitor may wind up paying an unreasonably high rental for a picture, which — even if it draws well — will allow him too small a profit to stay in business.

However the issue of foreign product-splitting by art theatres — if such a policy can be proven — is resolved, one thing is certain. It is sure to have an effect on the booking operations of standard theatres.

HARTFORD PAY-TV DELAYED

The FCC has extended to July 1, 1962, the date upon which RKO-Phonevision must start servicing customers with pay-TV, in order to keep the the three-year experimental license it has been awarded in the Hartford, Conn. area.

The company had planned to begin actual operations by this August, but it appealed to the Commission for an extension on the ground that long delays in obtaining its license had forced manufacturers to re-study costs of the production of the required scrambling and unscrambling equipment. Subsequently, the producers were not able to make firm commitments on delivery dates until mid-1962.

Another reason for the delay, of course, is a lawsuit filed in the Federal Courts by Connecticut motion picture exhibitors, challenging the validity of the experimental license granted RKO-Phonevision by the FCC. The case is expected to be heard during the Fall session of the U. S. District Court for the District of Columbia.

The Commission felt the listed cause for the delay to be reasonable, and granted RKO-Phonevision (formerly Hartford Phonevision) its request.

Whatever the real causes for the delay, the postponement gives the exhibitors more time to mount a campaign against pay-TV in Hartford and elsewhere. The delay may indicate that all is not as rosy in the world of toll television as its advocates would have us believe.

"The Naked Edge" with Gary Cooper, Deborah Kerr, Eric Portman, Diane Cilento
(United Artists, July; time, 99 min.)

Fair. The extremely clever, "red light, last 13 minutes-no seating" gimmick, the fact that the screenplay is by the man who penned "Psycho," the magnetism of Gary Cooper and Deborah Kerr, the direction by Michael "Eighty Days" Anderson, and an impressive supporting cast — all should do a stellar job in luring customers. Unfortunately, the black-and-white mystery melodrama, set in London, about a newly rich executive suspected by his wife of being a murderer-thief, is a generally unexciting film which cannot be counted on for word-of-mouth aid. It is slow-moving, talky, with uninteresting leading characters. Furthermore, it lacks the proper amount of suspense and action. It's hard for the viewer to believe that the late Cooper could ever be a criminal, and Miss Kerr is more convincing than her role. Writer Stefano, who based his scenario on Max Ehrlich's novel, "First Train to Babylon," doesn't etch Mr. Cooper's character sharply enough in the initial reel for the audience to take an interest in his future. Photography, mostly in dim light, is overdramatic. Direction is loose:—

In London, Gary Cooper, an ex-American, now a business executive in Britain, is a reluctant witness against Ray McAnally, accused of the murder and robbery of Jason Roote, for whom both had worked. Cooper tells crown prosecutor Peter Cushing that he had heard Roote attacked and had seen a man flee Roote's office with a briefcase containing \$168,000. He chased the fugitive into a boiler room where McAnally was found. The defense counsel, Ronald Howard, gets Cooper to admit that no trace of the money was found on Heath who says he's innocent. McAnally is convicted, gets life. Cooper, leaving the court with his wife, Deborah Kerr, has a furtive talk with an American, Michael Wilding; tells Deborah that he and Wilding are cooking up a big business deal, money for which Cooper surprisingly says he has made via stock market manipulations. Following them from the court is Eric Portman, whom Cooper stops, to learn he is a disbarred attorney who believes Cooper is guilty and gives him his calling card — if he needs him. Six years later, a rich Cooper is preparing for a business trip to Paris when Deborah shows up, tells him about the arrival of a letter addressed to him, which was written five years earlier, but had been in a stolen mail sack just recovered. Deborah says she left the letter home, tells him it's an extortion note from Portman, accusing Cooper of the murder-robbery. Angered by his wife's suspicion, Cooper tracks down Portman. Wilding arrives, makes a play for Deborah, tells her that Cooper, now his partner, had threatened to kill him if anything happened to spoil their deal. Deborah reads accounts of the trials, visits McAnally's wife who repeats the charge that Cooper is guilty. Deborah makes out a check for her, but the woman refuses it. Cooper arrives on the scene, angrily tells Deborah the check would have made him seen guilty. Deborah visits Portman who says he was at the scene of the crime, saw Cooper commit it. Cooper goes after Portman when Deborah tells him this, only to return saying he couldn't kill him. Deborah is seized in the bathroom by a shadowy figure who waves Cooper's razor in front of her. It is Port-

man who tells her he is the murderer, that he shouldn't have told her he was at the office that night. He is about to cut her over a steaming bathtub when Cooper rushes in, saves her. Portman, who says he mistakingly threw the stolen money into the furnace, now falls down the stairs, presumably to his death.

A Pennebaker-Baroda Production. Marlon Brando, Sr., was executive producer. Walter Seltzer and George Glass produced. Michael Anderson directed from Joseph Stefano's screenplay from Max Ehrlich's novel, "First Train to Babylon."

For mature audiences.

"The Cheaters" with Pascale Petit, Andrea Parisy, Jacques Charrier and Laurent Terzieff

(Continental, current; time, 117 min.)

Good. A three-year-old French import, first reaching these shores, depicts young Parisian "beats," focusing on the love affair between a well-to-do young student who falls for a beautiful member of this parasitical cellar-cafe set which lives in a sham world of synthetic pleasures, immorality and lawlessness. Excitement is proved by wild parties and a blackmail plot to enable the girl, who doesn't work, to buy a Jaguar. The black-and-white film, based on a story by its noted director, Marcel Carne ("Children of Paradise") won the Grand Prix du Cinema Francaise. Known in France as "Les Tricheurs," it was lensed on location in the Latin Quarter and Saint Germain-des-Pres sections of Paris. Both Jacques Charrier, seen with Brigitte Bardot in "Babette Goes to War," and the lovely miss Petit render sensitive performances, but it is Laurent Terzieff, as the most cynical of the cheaters, whose acting is outstanding. This art house attraction is in the "Breathless" setting, but rarely generates the thrills of that hit; is at times tiresome. Jean Paul Belmondo, incidentally, has a minor role. Production values are limited by the script; direction is splendid; photography good:—

In Paris Jacques Charrier, a university student from a well-to-do family, becomes involved with a wild crowd which he meets through Laurent Terzieff, a discontented youth who is a rebel against society. A wealthy and attractive member of the "gang," Andrea Parisy, a nymphomaniac, throws a party, during which she gives herself to Charrier, but it is beautiful Pascale Petit who really interests him. Charrier and Pascale drift into an affair, but outwardly feign indifference to each other. Pascale has an obsession to get a sports car and when an opportunity presents itself, the two join in a plan to collect a sizable sum of blackmail money. Feeling Pascale is endangering herself, Charrier secretly collects the francs alone. She thinks he wants her share, and they quarrel and separate. To spite him, and prove to the gang that she is free, Pascale has an affair with Terzieff. Charrier finds her in bed with her new lover, flings the blackmail money into her lap, temporarily withdraws from the group, refusing to talk to Pascale, who soon realizes she has made a tragic mistake. Some time later, Charrier attends a party given by Andrea, who says she is pregnant, asks him to marry her, or else she has to wed a young man she doesn't like. Terzieff starts a malicious game of truth, in which Pascale lies, trying to hurt Charrier. Returning the hurt, Charrier denies

ever having loved her. When Andrea announces this to be her last party, that she's getting married, Charrier says he is the lucky man. Pascale rushes out before she can hear Charrier call to her that he's been cheating in the game; that he really loves her. She deliberately races into a gas truck. While she is dying at a hospital, Charrier realizes that to commit suicide would be the ultimate cheating in life. He decides to take the courage to face life.

A French-Italian co-production of Silver Films, Cinetel, Paris; and Zebra Film, Rome. Robert Dorfmann produced. Marcel Carne directed, wrote the original scenario and co-authored the screenplay with Jacques Sigurd.

Adults.

**"Angel Baby" with George Hamilton,
Salome Jens, Mercedes McCambridge,
Joan Blondell, Henry Jones**

(Allied Artists, current; time, 97 min.)

Fair. An unpleasant low-budgeted Elmer Gantry-type attraction. This melodrama, expertly photographed in black-and-white, and dealing with fake tent evangelists and carnival faith healers, centers about a wild, mute young blonde who gets back the use of her voice and returns to the straight and narrow through the prayers of a young itinerant minister. She goes on to be a leading evangelist, billed as "Angel Baby," and is unknowingly encouraged by a phony promoter. The acting is spirited, the sex raw — there's an attempted rape and a seduction — but the story, which doesn't take sides, is uneven. It lacks comic relief and suspense. Film newcomer Salome Jens is convincing in the title role. George Hamilton, the rising young player, portrays the young minister. Some value is added to the cast strength by veterans Joan Blondell and Mercedes McCambridge:—

Young Evangelist George Hamilton and his older wife, Mercedes McCambridge tour the South. In their caravan are sometimes-drinking Joan Blondell and her husband, Henry Jones. When Victoria Adams brings her young, attractive but mute daughter, Salome Jens, to a meeting, Hamilton prays for the girl and her voice is restored. Known affectionately as Angel Baby, Salome joins Hamilton to aid him, relinquishing her previous wild way of life. Hamilton falls in love with her and Mercedes' jealousy reaches a high pitch when Hamilton rescues Salome from the advances of a former friend, Burt Reynolds. Salome, with Joan and Jones set off on their own, with no great success until they meet promoter Roger Clark, who becomes Salome's impresario, guides her to fame as an evangelical sensation. When Salome tells Clark after a while that she doesn't feel the call, he tells her the people need her, and rigs a healing which convinces Salome she has healing power. Joan and Jones discover the fraud, go for advice to Hamilton and Mercedes. When Mercedes tries to stop Hamilton from helping Salome, the young man walks out on the older woman, tells her he doesn't love her. Salome holds another meeting. Reynolds is present. Hamilton tries to stop her from conducting the service, but Salome is certain of her power. Hamilton is threatening Clark that he'll expose him, when Mercedes arrives, denounces Salome as a fraud, whips the crowd into a fighting mob. Reynolds leads Salome to safety. The tent collapses. Mercedes is killed. Later,

a dazed Salome is recognized by a simple farm woman who asks her to heal her crippled child. Salome denies ever having had real power, but nevertheless she prays and touches the child. Just as Hamilton arrives, the child walks. Salome and Hamilton rediscover what the child never doubted. They confidently face the future together.

A Thomas F. Woods production. Woods produced and Paul Wendkos directed from a screenplay by Orin Borsten and Samuel Roeca from Elsie Oaks Barber's novel "Jenny Angel."

Adult fare.

**"Trouble in the Sky" with Michael Craig,
Peter Cushing and Elizabeth Seal**

(Universal-Int'l, July; time, 76 min.)

Fair. A British-made drama about commercial jet planes and the problems they cause the men who build and fly them. Slated to be used as a supporting programmer on a twin bill, it is efficiently fashioned with adequate interest, some romance and scattered bits of suspense. The cast, which includes Elizabeth Seal, star of the Broadway musical, "Irma La Douce," takes the assignment in stride. Direction and production are good. The black-and-white photography and special effects are of average quality. George Sanders, who is listed in the cast has but a small part in the feature:—

When the jet airliner piloted by Bernard Lee crashes during a takeoff at an Indian airport and his co-pilot is killed, an inquiry is held with the plane manufacturer represented by George Sanders, who through adroit questioning convinces the board that the crash could have been due to pilot error. Chief pilot Michael Craig is asked to check Lee out again before he is given another assignment. He gets to meet Lee's daughter, Elizabeth Seal, but she refuses to further their acquaintanceship. Another flight sees Lee's plane run into some rough weather and hailstones shatter the windshield and despite this, he brings the plane down safely saving all the passengers, winning praise from all concerned. Supervisor Peter Cushing, doing some travelling checks on the pilots, flies with Lee and takes over the controls, when he thinks that Lee is flying too low. When a piece of shrub is found in the landing gear, Cushing neglects to mention that he flew the aircraft and not Lee. Meanwhile Elizabeth warms up to Craig and the pair become quite friendly. Craig notes that a number of pilots seem not to like taking off from the airport in India and as he delves into it further, Lee takes another plane load off from there but doesn't get airborne with the resulting crash killing all. Elizabeth's grief brings about greater effort by Craig to try to clear Lee and he discovers that a change in the plane's operating instructions is necessary for the aircraft to operate successfully at that altitude, speed, heat and humidity. Thus it is established that the crash is not due to the failure but rather to a structural defect. It looks as though Elizabeth and Craig will become even better acquainted.

It was produced by Aubrey Baring and directed by Charles Frend from a screenplay by Robert West-erby with additional dialogue by Jeffrey Dell based on the novel by David Beaty.

Unobjectionable for all.

**"Battle At Bloody Beach" with Audie Murphy,
Gary Crosby and Dolores Michaels**
(20th-Fox, current; time, 83 min.)

Fair. Filmed in black-and-white and CinemaScope, this entry details some of the guerrilla fighting in The Philippines during the Japanese occupation. Also seen are some of the intrigues, jealousies and inter-group warfare that went on in the hills as each unit sought to be designated official receiver of American aid. Tied into this is the reunion of a civilian expert on the Philippines, Audie Murphy, who supplies native fighters with guns and ammunition and who rescues American refugees, with his wife, Dolores Michaels, with whom he lost contact shortly after they were married. There is a sufficient amount of action and the cast, direction and production are average. It should fare all right as part of the program with possibly the names Audie Murphy and Gary Crosby providing an assist in getting the film across. The photography is fair:—

Civilian Audie Murphy has been working with Philippine guerilla fighters, delivering supplies and taking to safety stranded American civilians. During these expeditions, he is always hopeful of finding his wife, Dolores Michaels, with whom he lost contact shortly after their wedding when Manila was bombed by the Japanese. One of the islands has soldier Gary Crosby waiting for Murphy, having elected to remain behind and report on Jap movements via radio. Murphy makes contact with guerilla leader Alejandro Rey, who brings out a group of stranded civilians among whom is Dolores, who, fearing that Murphy was dead, has been having a romance with Rey while fighting at his side. At the beach where Rey is to pick up the supplies, they are surrounded by a large force of Nipponese, but the Murphy group is able to hold them off, hoping that the submarine will arrive in time. When Crosby tries to swim for help, he is killed by a shark. Murphy manages to get to the radio to summon more guerilla forces and the enemy is routed. Michaels, who is in a dilemma about whether to leave Rey and return with Murphy, decides that her love for the latter is greater and they leave hoping to start life anew together.

Richard Maibaum produced the film and Herbert Coleman directed it from a screenplay by Maibaum and Willard Willingham based on a story by Maibaum.

Unobjectionable for all.

**"The Green Helmet" with Bill Travers,
Ed Begley and Nancy Walters**
(M-G-M, current; time, 88 min.)

Poor. A standard auto-racing melodrama from Britain, dealing with such stock characters as a faltering ace driver, his mechanic friend, his millionaire boss, his young brother who wants to follow their late father's champion-driving treadprints, their mother who prays for their survival, and last, but not least, the boss' curvaceous daughter. Bill Travers is the slipping champ; Ed Begley an American tire-maker. Badly scripted and enacted, the black-and-white supporting programmer, suitable for only the most uncritical of action fans, has too little suspense, hardly any humor and too many hard-to-understand British expressions. It is salvaged by excellent racing footage,

much of which puts the patron in the driver's seat:—

Britain's ace racing driver, Bill Travers, survives a crash during France's gruelling 24-hour, 60-car Le Mans race. Ed Begley, an American millionaire tire manufacturer, offers the faltering champion a job promoting and using his product. Unable to get other work, and attracted to Begley's beautiful daughter, Nancy Walters, Travers considers the position, which will earn him \$25,000 for entering two major races using Begley's tires. Travers' mother, Ursula Jeans, whose late husband was an all-time racing champion who died behind the wheel, tells Travers that his young brother, Sean Kelly, has been offered a racing contract. Since there's a family pact that Sean can't race until Travers' driving days are over, Travers — partly to delay his brother's hazardous career — accepts Begley's bid. Soon after, only Travers' skill prevents a crash while trying out Begley's tires. Begley won't believe the tires are at fault, persuades Travers to accompany him and his daughter to the U. S., where unknown to the driver, Begley enters him for the Sebring 12-hour race in Florida. For Nancy's sake, he agrees to race, wins only after he discards Begley's tires, and a Latin American friend, Tutte Lemko, dies in a crash. On their return to the continent, Travers' mechanic, Sidney James, is killed while acting as navigator when Travers loses control on an oil slick in a James-designed car, high in the Italian mountains while preparing for the Mille Miglia. Allowing his brother to race with him, Travers wins the 1000-mile race in James' car, leaves it to his brother to join Nancy and a future of building, not racing, vehicles for speed.

Charles Francis Vetter produced and Michael Forlong directed from Jon Cleary's screenplay based on his novel, "The Green Helmet."

Unobjectionable for all.

Brief Reviews

(Full analysis of the following next week)

"Francis of Assisi" (20th-Fox). Fair. Catholics and those strongly interested in religious themes will be about the only ones deriving much satisfaction from this CinemaScope-Color superficial account of the adult life of St. Francis. For it is almost devoid of action and suspense while being too talky. Dillman is too stiff for the demanding part of the young 13th century Crusader who lays down his arms to start an order which takes a vow of poverty. Dolores Hart, a rich girl who becomes a nun, and Stuart Whitman, a soldier-nobleman do the best they can with weak dialogue. There are a few fine scenes of Italy. Time: 105 min. Unobjectionable for all.

"Alakazam The Great." (American Int'l) Very good. The kiddies and many an adult will enjoy this English-dubbed, full-length (84 min.) Japanese cartoon revolving about a proud monkey who sets out to rule the world. The tune-filled, action-jammed, re-scored production features the voices of Frankie Avalon, Dodie Stevens, Johnathan Winters, Arnold Stang and Sterling Holloway, with music by Les Baster. There are a large number of sets, all colorful and minutely detailed. Featured are a bullfight in a volcano, a fight with Hercules, a duel of pre-historic beasts, a giant scorpion, a battle of monsters. In short, there's hardly a dull moment.

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No. 29

NAT'L ALLIED HITS UNFAIR 16MM.; TOA'S CALM IRKS EXHIBITORS

While Detroit theatremen reportedly were baffled by the statement by Theater Owners of America that the alleged threat of 16mm. competition constitutes no real problem, Allied States Association of Motion Picture Exhibitors last week took sharp and fruitful action in the matter, one of growing concern to theatres across the country.

Milton H. London, executive director of Allied States, met in Detroit with Alan B. Twyman, a leading 16mm. distributor in the Mid-West, who is a past-president of the National Audio-Visual Association.

The conference resulted in the arrival at guide posts in the distribution of 16mm. films which would "tend to eliminate objections by theatre owners and permit peaceful co-existence between theatres and non-theatrical 16mm." and "agreement that most of the documented exhibitor complaints were justified."

The "guide posts" included: "1) Bookings in 16mm. should not be competitive to established motion picture theatres; 2) Any 16mm. showing which is sold to the public through advertising is unfair competition to the local motion picture theatres; and 3) Showings in 16mm. become competitive when tickets are sold, when press releases are given to newspapers, when the general public is invited to attend, when posters and other forms of advertising are used to notify the public of the title, date, admission charge, etc."

Mr. Tyman, at a workshop for 16mm. distributors conducted at Indiana University this week, reported on his discussion with Mr. London. He also will include this subject in an address which he is to deliver at the NAVA convention in Chicago on July 24.

National Allied has gathered an extensive file of exhibitor protests of unfair competition from 16mm. bookings. Much of it comprises newspaper advertisements and news articles advertising fairly current motion pictures with name stars as being available to the public at little or no admission charge.

"Especially irritating and frustrating to the theatre owner," notes Allied, "is the fact that some of these features have been temporarily withdrawn from 35mm. release. Other features being advertised for non-theatrical kiddie shows are not available to the regular theatre for Saturday matinee showings."

Mr. Twyman declared that it "is my feeling that 16mm. distributors in general are not aware of the problems involved when prints are used to compete

with regularly established motion picture theatres. I am certain much can be done within our own industry to avoid situations competitive with theatres without harming our own interests."

The talks were held "to seek an amicable solution to the problem which arises when 16mm. bookings result in unfair competition to established motion picture theatres."

Some background information about the narrow gauge field that was brought to light follows: Features are licensed for 16mm. distribution about 18 months after national release dates. About 50 distributors of 16mm. prints in the U.S. make prints available to such non-theatrical customers as churches, convents, schools, clubs, lodges, homes, orphanages, prisons and similar institutions.

Although the license agreements between the producer and the 16mm. distributor differ considerably, they usually contain the following restrictions: 1) Prints in 16mm. may not be booked to commercial motion picture theatres, and 2) Prints in 16mm. may not be booked for use in direct competition with commercial motion picture theatres, 3) Prints in 16mm. may not be booked for showings available to the general public, 4) The titles may not be adver-

(Continued on Back Page)

TOA TESTS CLASSIFICATION; GIVES MEMBERS DATA ON SIX PICTURES

Theatre Owners of America has started to provide its membership with its opinion on the type of audiences for which it feels particular films are suitable, it is understood.

The task of advising members on the audience suitability of pictures was assumed by TOA at the insistence of its membership, it is believed. This represents an extension of the theatre association's plan to provide its members with information on features for relaying to the public in a move to counter political censorship of pictures.

TOA is making "no attempt to classify, criticize or assess the box-office potential" of the attractions, it was learned.

In a test run, TOA has made available to its members its opinions on the type of audience indicated for each of six pictures: "Guns of Navarone," family; "The Last Sunset," mature young people and adults; "The Deadly Companions," family; "Tammy Tell Me True," family; "By Love Possessed," adult; and "Fanny," mature young people and adults.

**"Alakazam the Great" with the voices of
Frankie Avalon, Dodie Stevens, Arnold Stang,
Jonathan Winters and Sterling Holloway**
(*American Int'l, July; time, 84 min.*)

Very good. The skillful Americanizing of a feature-length Japanese cartoon, in Magiscope and color, has resulted in an attraction which should prove a solid hit with the kiddies and many adults. It's an action-jammed, tuneful picture about an arrogant monkey, voted king of the beasts, who tries to rule the world; ends up using his Merlin-taught magic in a wise and humble fashion. The re-scored Toei production — music's by Les Baxter — features the voices of such popular artists as Frankie Avalon, in the title role; Dodie Stevens, as his monkey girl friend; Jonathan Winters, as a pig; Arnold Stang as a cannibal; and Sterling Holloway as narrator. Presented against a multitude of fine sets are such attention-holders as a bullfight in a volcano, a bout with Hercules, a duel of prehistoric beasts, a giant scorpion, and a battle of monsters. Modern slang and inventions mixed in with the ancient settings add to the novelty of this expensively mounted production which moves at a merry pace:—

All great magicians retire to Majutsoland, lovely isle floating in air off the Japanese coast, ruled by King Amo and his wife, Queen Amas. Their wizard, Houlini sees via a magical telescope, that a monkey has been king of the beasts on earth. The monkey, Alakazam (Frankie Avalon), who has a girl friend, De De (Dodie Stevens), must prove his bravery to the other beasts. He goes over a waterfall, disappears, then finally surfaces, wins the name "Alakazam the Great" from his monkey subjects. This adulation goes to his head. He becomes rude, arrogant. Bored, the new king is also irritable. When he learns about the great human magician, Merlin, Alakazam sets off to master the universe's secrets, persuades Merlin to teach him all. When through with his education, the monkey is told to use his gifts with mercy, wisdom and humility. Only then can he become a great monarch and a good man. But, alas, Alakazam becomes more arrogant, taunts his friends, including his beloved De De — even pokes fun at King Amo, who to teach Alakazam a lesson, imprisons him in a cave, until he can learn the uselessness of conceit and selfishness. Only De De doesn't desert him, brings him food during the winter. One day, numbed by cold, she collapses; is rescued by Queen Amas, who agrees to free Alakazam if he will go with Prince Amat, her son, on a pilgrimage to learn humility. Alakazam reluctantly agrees. A poor village girl is to be carried off by Sir Quigley Broken Bottom (Jonathan Winters), a pig member of the McSnarl Gang. The monkey does battle with Broken Bottom, convinces him to join the pilgrimage. They next meet the cannibal Lulipopo (Arnold Stang), who, taught a lesson, joins the growing group. The Prince is kidnapped by King Gruesome, who is aided by his underling, Fester. Almost outwitted, they destroy Gruesome, his mean wife and their unholy kingdom, then rescue the Prince. Fester repents, is set free. At their pilgrimage's end, King Amo and Queen Amas agree that Alakazam has taught himself to use his power wisely, and allow him to return to the animal kingdom wisely, and allow him to return to the animal kingdom.

A Toei Production, produced by Hiroshi Okawa. Lou Rusoff produced the U.S. version. Family.

**"Francis of Assisi" with Bradford Dillman,
Dolores Hart and Stuart Whitman**
(*20th-Fox, July; time, 111 min.*)

Fair. Catholics and those strongly interested in religious themes will be about the only ones deriving much satisfaction from this CinemaScope-Color account of the adult life of St. Francis. For this superficial treatment is almost devoid of action and suspense, while being too talky. Dillman is overly stiff in the demanding part of the young 13th century Crusader who puts aside his sword to start an order which has as its primary rule, a vow of poverty. Dolores Hart, as the beautiful rich girl who becomes a nun, and Stuart Whitman, as a soldier-nobleman, do the best they can with weak dialogue. A few fine scenes of Italy are helpful:—

In the little Italian town of Assisi in the early 13th century, an army is being recruited in the name of Pope Innocent III to liberate Sicily for King Frederick. Among those joining up is Francis (Bradford Dillman), a handsome youth who at times is aware of the emptiness of his life. He is the son of Pietro (Edouard Franz), a wealthy cloth merchant and Donna Pica (Edith Sharpe). Both are extremely proud of Francis. Newly arrived in Assisi is Paolo De Vandria (Stuart Whitman), an impoverished young nobleman en route to Sicily to reclaim his estates. He and Francis become friends. Before going to war, Francis visits Clare (Dolores Hart), beautiful young daughter of an aristocratic family. She meets Paolo, falls in love with him. Sicily-bound, Francis thinks he hears a voice. In battle he does well, but as the enemy retreats, he hears the voice again, telling him to go home, wait for future instructions, which he does. But he is denounced as a deserter, thrown into prison. Paolo returns a hero, and moved by Clare's pleas, has Francis released. The Lord's voice again speaks to Francis, commands him to rebuild the church. A church stands in ruins outside of Assisi. Francis takes the stern vow of poverty, goes begging for stones and starts rebuilding the house of worship. Soon he is joined by others, some of whom stay, and Francis begins a new religious order. There are 12 brothers, and they make the journey to Rome to seek the approval and blessings of the Pope (Finlay Currie). After some red tape, they get to see the Pope who grants Francis' request. Although Paolo wants Clare to marry him, she listens to the preaching of Francis, takes her vows to become a nun. Paolo, blaming Francis, ride off to the Crusades with hate and bitterness in his heart. As his order grows, some of the monks violates Francis' rule of poverty. The Pope asks Francis to bring peace to the Holy Land where the crusaders are battling the men of the Sultan (Pedro Amendariz). When Francis courageously starts to walk through a fire to prove his faith, the Sultan is impressed, allows Francis to tour the Holy Land. At the Crusader's camp, Francis witnesses outrages in the conquered city of Damietta. The army engages in orgies of sadism and brutality. At the same time, Francis receives news that some of the brothers in Italy have tried to establish a new order, abandoning his principles of poverty. Tired, sick, Francis returns

home where he refuses to accept the new rule worked out by Brother Elias (Russell Napier). Francis, slowly going blind, moves to a cave. Dying, he asks to be brought to his old home, where he sings in the shadow of death. Paolo arrives, begs his forgiveness.

A Perseus 20th-Fox Production. Plato A. Skouras produced; Michael Curtiz directed from a screenplay by Eugene Vale, James Forsyth and Jack Thomas, based on a novel by Louis de Wohl.

Unobjectionable for all.

"Mary Had a Little" with Agnes Laurent, Hazel Court, Jack Watling, John Bentley

(United Artists, July; time, 79 min.)

Fair. A British comedy, in black-and-white, about a struggling play producer who bets a boasting psychiatrist 5,000 pounds that the latter can't produce a perfect baby through hypnotizing the right pregnant subject. The experimenting doctor is unaware that the curvacious French blonde whom he finally selects is a non-pregnant, would-be actress, who won first prize for the Can-Can at Cannes, and is an accomplice of the producer. The ribald humor relies on hypnotism and ancient sight and verbal gags. There is some romance. A successful actress, played by Hazel Court, for some reason is in love with the nitwit stage promoter; while the young Frenchwoman, ably characterized by the well-endowed Agnes Laurent ("A French Mistress"), falls for the psychiatrist. Miss Laurent, wasted here, shows promise of future stardom. Jack Watling is the bumbling producer; John Bentley, the doctor. The import lacks a strong marquee name, has its title as its best asset. It adds up to a lower berth feature in a twin bill for the unsophisticated:—

Struggling stage producer Jack Watling needs 5,000 pounds to put on a new play. His unpaid secretary, Patricia Marmont, lends him dinner money. Hazel Court, a prominent stage star engaged to Watling, wants marriage, but he doesn't want to be tied down. She threatens to work for a rival producer. At his club, Watling hears a psychiatrist, John Bentley, boast he can produce, through hypnotism, a perfect baby, a genius. Watling bets him 5,000 pounds he can't, then has Agnes Laurent, a beautiful young French actress pose as a pregnant, married woman. Watling furnishes her with a "husband"—a naval officer at sea—and the necessary medical paper. The doctor is attracted to Agnes, who to impress him with her cultural background, tells him she has a cottage in the country, a place where Shakespeare once stayed. Watling has to "fake" such a place. Bentley visits Agnes there the next morning. Surprised there, Watling has to hide. He is not discovered by the doctor, but Agnes' soccer champ boy friend finds him under the couch, punches him. Falling for Bentley, Agnes hears the doctor being ridiculed on the radio, and decides to tell him all. She hasn't the courage. Instead, she gets drunk, decides to have Watling give her a baby. She goes to his flat during the night, is found there by Hazel who has told Bentley of her suspicions. Bentley also arrives at the flat to find Agnes in a pair of pajamas. Bentley questions Watling, accuses him of a hoax. Hazel gives Watling his last chance to marry her. The next morning, Agnes awakes with a hangover in Watling's flat (he was dragged off by Hazel), finds her

soccer champ, John Maxim, there. Maxim, misunderstanding the hoax, with two buddies, interrupts Watling's wedding ceremonies, drags the producer and the registry clerk back to Agnes, planning to force Watling to marry her. She tells Maxim that Bentley's the baby's father. They are all arrested for speeding. It's chaos at the police station, where Hazel and Watling tell the sergeant they want to get married, and Bentley and Agnes embrace.

A Caralan Production, produced by George Fowler and directed by Edward Buzzell from a screenplay by Robert E. Kent and Jameson Brewer. Adults.

"The Honeymoon Machine" with Steve McQueen, Brigid Bazlen, Jim Hutton and Paula Prentiss
(MGM, July; time, 100 min.)

Good. Metro-Goldwyn-Mayer has put together a highly amusing and generally entertaining film with the accent on youth and fun. Presented in CinemaScope and Metrocolor, the comedy deals with a couple of Navy officers who combine their talents with a civilian scientist in charge of an electronic brain in an attempt to break the bank at a gambling casino. Jim Hutton and Paula Prentiss, who were in the highly successful "Where The Boys Are," are fine in this, as are Steve McQueen and newcomer Brigid Bazlen. The direction and production are smart, and the film, based on the Broadway show, "The Golden Fleece," shapes up as ideal hot weather entertainment for all viewers. The bright dialogue and fast-moving funny situations as well as the good color photography are definite assets here:—

When successful tryouts involving missiles and an electronic brain aboard a Navy warship are concluded, the vessels involved dock in the harbor of Venice, Italy. Lieutenant Steve McQueen gets the idea of using the electronic brain aboard his ship to try and break the bank of the gambling casino ashore. He enlists the aid of Lieutenant Jack Mullaney and civilian scientist Jim Hutton. They get a room in the hotel overlooking the bay, keep track of the winning numbers at the roulette wheel. When these are fed to the machine, it is to provide them with suggested numbers to be played by them. Meanwhile McQueen meets Brigid Bazlen, daughter of fleet admiral Dean Jagger, also quartered in the hotel. They are attracted to each other. Hutton meets Paula Prentiss, to whom he once was engaged but this was broken when he couldn't reconcile himself to marrying her and her fortune of millions. He finds that she is engaged to a stuffy State Department aide. By following the suggestions of the machine, the bank is almost broken. But the mysterious blinker messages between the ship and shore alert the police, the admiral and his staff. Code experts can't seem to get at the heart of the conversations. When Jagger does find the solution, he is understandably upset but the humorous solution has Bazlen and McQueen planning a wedding and Hutton and Prentiss similarly inclined. The machine is restricted to official use only.

Lawrence Weingarten produced the film and Richard Thorpe directed in CinemaScope and Metrocolor. The screenplay is by George Wells based on the play by Lorenzo Semple Jr.

Unobjectionable for all.

REVIEWED RECENTLY

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NAT'L ALLIED HITS UNFAIR 16MM.

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tised or specified in any public media, and 5) License agreements to distribute 16mm. prints may be revoked or canceled by the motion picture produced on 30 days notice, providing effective control over the 16mm. distributor.

Exhibitors in the Detroit area have submitted evidence supporting their vigorous dissent with the TOA view, pointing out the case of Wayne State University, which showed such a recent attraction as "Pillow Talk" and boosted attendance by full-page ads in the college newspaper.

Dates, backed by newspaper announcements and advertisements, show that city-operated agencies are offering free shows to the public in direct competition with taxpaying theatres. For example, exhibitors cite Oak Park, a Detroit suburb, where the municipal government is offering free movies on Tuesdays at the Ice Rink in the City Park, booking such attractions as "Third Man on the Mountain," "Tonka," and "Toby Tyler." In a nearby upstate town, the Parks and Recreation Department has an ambitious program of showing pictures one day a week at Oakland Park and another day at Murphy Park — for free!

Theatre operators have declared that they find themselves unable to get the same pictures for their own theatres.

Typical bookings at the parks include a trio from Columbia — "Cowboy," "Have Rocket, Will Travel," and "Stop, Look and Laugh;" and three from Buena Vista — "Third Man on the Mountain," "African Lion" and "Living Desert."

Exhibitors, regardless of their affiliations, who have evidence of this type of competition, should forward it to their local Allied unit, or to National Allied's administrative offices in Detroit's Fox Theatre Building or to HARRISON'S REPORTS.

Allied States is to be highly commended for its vigorous efforts in initiating a campaign against unfair 16mm. competition, a malpractice which — despite the head-in-the-sand attitude of TOA — is hurting the business of a growing number of exhibitors throughout the nation.

"SUN & FUN IN '61" KEY OF ALLIED ANNUAL MEET DEC. IN MIAMI BEACH

The National Allied convention in December will offer a "five-day, fun-filled Florida vacation at the Eden Roc Hotel in Miami Beach for only \$98," it was announced Thursday by General Convention Chairman Ben Marcus.

The attractive, inexpensive package deal will include registration, room, banquet, nightclub party, two cocktail parties, two dinners, three convention luncheons, social activities, golf, swimming and souvenirs. The rate is based upon double occupancy, arrival Monday afternoon, December 4, and departure, Friday afternoon, Dec. 8.

Details of the annual exhibitor meet were finalized by the Allied convention committee which met in Milwaukee last week. Attending were Abe Berenson of New Orleans, Jack Whittle of Baltimore, Milton H. London of Detroit, and Harold Pearson and Mr. Marcus of Milwaukee. Messrs. Berenson and Whittle represented the Gulf States and Maryland, respectively, the two units co-sponsoring the convention this year.

Mr. Pearson, executive secretary of the Wisconsin Allied unit, was named Convention Coordinator.

With the slogan, "Sun and Fun in '61" keynoting the Allied convention, business sessions will be limited to three mornings, each followed by a convention luncheon. A noted authority in some field other than motion pictures will be the featured speaker at each of the three luncheons.

Afternoons will be completely devoted to the enjoyment of such Florida sports and recreations as the Hialeah track, deep-sea fishing, golf, swimming, sight-seeing, boat trips and shopping. Two evenings are set aside for "exciting Miami Beach night life," the dog races and Jai Alai.

AMERICAN NEWS CO. IN 5-YEAR DEAL FOR LOEW'S THEATRES CONCESSIONS

A five-year contract has been set by Loew's Theatres with the American News Company, whereby the latter firm will service and operate the concessions stands and vending machines in Loew's Theatres in New York City and throughout the U.S.

Loew's, in announcing the signing, said it is estimated that sales over the period, which starts September 1, will amount to more than \$25 million.

American News entered the theatre concession field over a year ago when it took over the concessions stands of RKO Theatres.

Loew's said a program involving about \$2 million in improvements and rehabilitation of the concessions stands and vending machines will be started in September. In each city and area in which there is a Loew theatre, American News has a branch office and local organization to service the theatres.

ABC Vending has been handling the Loew's concessions stands for approximately the last three-and-a-half years.

Drive-In Prospects

There are 85 million Americans, 61 per cent of the country's adult population, licensed to operate automobiles.

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SATURDAY, JULY 29, 1961

No. 30

READE SETS DOUBLE DECKER THEATRE; NEW CORONET TO TOP NYC BARONET

A 600-seat motion picture theatre above the Baronet Theatre, the art house, at Third Avenue and 59th Street, Manhattan, will be built by Walter Reade Theatres, Inc.

Designed by architect John J. McNamara, the "\$1,500,000 project" is scheduled to be ready by the Spring of 1962. Renovation and expansion of the Baronet is also being planned for the Fall. The Baronet seating capacity will remain approximately the same: 432.

The new theatre, to be called the Coronet, will be 20 feet wider than, but otherwise the same size as the Baronet. Property will be extended north of where the Baronet now stands, with an antique shop and a cheese store being demolished in the process, making way for the expanded area of the Coronet and an exitway from both theatres.

Entrances and box-offices for both four-wallers will be located on Third Avenue. An escalator will be installed for access to the upstairs theatre. Both theatres will show first-run product, sometimes the same film on staggered schedules and sometimes different features.

One innovation will be "air curtains," which provide for "controlled temperature areas" leading from the street into the theatre proper and thus do away with conventional doors.

JERRY LEWIS WINS P.A. CROWN; VISITS 27 RKO THEATRES IN TWO DAYS

Hats off to Jerry Lewis once again for his recent tremendous public appearance tour in New York in connection with his latest film "The Ladies Man," a Paramount release.

The comic visited the unbelievable total of 27 RKO Theatres in Manhattan, Brooklyn, Bronx, Queens and Westchester in two days, performing for an average of 20 minutes at each, PLUS a second appearance at one of the theatres.

Lewis, whose Guntherian travels around the circuit broke his own P.A. record, came well prepared—with a four-piece musical combo and a well-polished act that included joking, singing and hoofing.

In addition to the theatres, the indefatigable comedian visited three important TV shows: NBC's "The Jack Paar Show," "Today" and "Family."

Witnessing the impressive turnouts for the star everywhere were popular radio personalities who accompanied Lewis, acting as his emcee at the various theatres.

At times it seems that Jerry is making up for the scores of stars who never help their pictures, themselves or the industry by making public appearances in front of the people who support them.

Now, if every star and featured player would make it their duty to visit a minimum of 27 theatres A YEAR. . .

HOW TO LOSE THE "LOST AUDIENCE" FOREVER; LESSON NO. ONE

Take a picture once released under the title "It Happened To Jane." Add some new scenes. Sell it again under another name, "Twinkle and Shine."

Exhibitors who book the above Columbia revamp without informing their patrons in every ad, on the marquee, etc. that "Twinkle" is mostly "Jane" are looking for trouble.

If this re-titling practice continues, the public will become suspicious of all titles, and rather than plunk down good money and find out they've already seen a picture, folks will stay home, see an old film—with its same old title—on TV.

20TH-FOX TO HOLD SHOWMANSHIP SEMINARS IN EACH EXCHANGE

A program of key city distributor-exhibitor education conferences planned to acquaint exhibitors with current and future 20th Century-Fox product has been created by Glenn Norris, general sales manager.

A 12-man sales team has been named to function as information "trail blazers" in each of the company's exchange centers in the United States and Canada.

In each of the branch meetings, the regional delegates will lay out product seminars, screening programs, promotional aids and "every other available tool" for exhibition's use in selling his company's pictures, Mr. Norris said.

Clayton G. Pantages, a member of the 20th-Fox sales cabinet, has been appointed national supervisor of the project. Under his direction, the 11 regional sales captains will hold local level meetings in each exchange with the branch manager, salesmen and booking staff, who, in turn, will conduct "showmanship seminars" with exhibitors on the 1961 lineup of pictures.

Mr. Norris stressed that the aim of the regional seminars was to relay the product account to all exhibitors, whether independent or circuits.

The 11 members of the team to be directed by Mr. Pantages and their cities are as follows: Kenneth Lloyd, Salt Lake City, Los Angeles, San Francisco,

(Continued on Back Page)

"Frantic" with Jeanne Moreau and Maurice Ronet

(Times Film, current; time, 90 min.)

Very good. A suspenseful crime melodrama from France dealing with the obstacles deterring a business spy's perfect crime, the slaying of his girl friend's wealthy husband, who is also his employer. Directed in 1958 by Louis Malle, since better known as maker of "The Lovers," this black-and-white import, originally titled "Elevator to the Gallows," also concerns a pair of teen-age lovers who steal the spy's auto, shoot a German couple, while the veteran killer finds himself trapped in an automatic elevator. All of the action, and there is plenty, occurs within 24 hours. Jeanne Moreau is highly convincing as the woman who frantically searches for her lover after he fails to show up after "doing in" her mate. The young lovers, enacted by Yori Bertin and Georges Poujouly, are very believable. Maurice Ronet renders a grand job as the business spy. The picture will have to be promoted strongly, since only its director is known here, and he only by art film fans. An odd and exploitable fact: the adult lovers—the picture's stars—are never seen together, except in snapshots a detective holds at the picture's end. Photography is first-rate:—

In Paris, Maurice Ronet, one-time commando hero, now a spy for tough tycoon Jean Wall, sets out to perform a well prepared murder. He will shoot Wall, make it look like suicide, then flee with Wall's young wife, Jeanne Moreau, with whom he's in love. All goes well until Ronet leaves his sports car, with the motor running, in front of a florist, runs back to get a tell-tale grappling hook he left behind. It is Saturday and the automatic elevators are shut off by a watchman as Ronet is riding one of them. He is trapped. Frantically, he tries every trick he can, but cannot escape from the car, halted between floors. Meanwhile, Jeanne is also frantic, when Ronet is late for their rendezvous. Georges Poujouly, a young teen-age delinquent, takes his girl friend, Yori Bertin, on a joy ride in Ronet's car. Jeanne happens to see the car, but only the girl in it, and believes that Ronet is the driver. Later she runs from bar to bar seeking him. No message. No word. Nothing. The teen-agers challenge a high-powered sports car, end up at a motel the guests of Ivan Petrovich and Elga Anderson, an affluent German and his young wife. Georges tries to assume war hero Ronet's identity, but it does not fool Petrovich who gets the boy sick on drink and cigars. In the early morning, young Georges and Yori try to flee the motel in Petrovich's car, but he comes out holding a gun. Panic-stricken, the youth shoots the German and his wife, drives in Ronet's auto with Yori to Paris, where they abandon the car leaving behind Ronet's raincoat and gun. Back at Yori's room, the young lovers realize the police will eventually get them, attempt to take their lives with sleeping pills. When the police visit Ronet's office for clues, the elevators are started and Ronet escapes, but is picked up almost immediately because his picture is on the front page as the suspected murderer of the Germans. Wall's body is found. The pills don't work and Georges and Yori, seeing the papers, realize they can escape arrest — only if Georges can get back to the motel where he has left for

developing some photos taken of Yori and himself and the German couple. By now a half-crazed Jeanne realizes that Yori must be involved, tracks her and Georges to the girl's apartment. When Georges dashes out on his motorcycle to the motel, Jeanne follows him. There the police are waiting, with the developed photos. Police Inspector Lino Ventura arrests the youth, and seeing among the prints, snapshots of Jeanne with Ronet, he arrests her as Ronet's accomplice in her husband's murder.

Produced by Irene Leriche for Nouvelles Editions de Films. Louis Malle directed from a script he co-authored with Roger Nimier from a novel by Noel Calef.

Not for children.

"The Truth" ("La Verite") with Brigitte Bardot, Charles Vanel, Paul Meurisse, and Sami Frey

(Kingsley Int'l, current; time, 127 min.)

Good. A French drama, available dubbed or with subtitles, about a pleasure-grasping young woman on trial for the murder of her former lover, a self-centered young orchestral conductor who is engaged to her well-behaved sister. Director Henri-Clouzot ("Diabolique," "Wages of Fear") has helped sex cat Bardot achieve her top acting performance to date as the carefree sister. The black-and-white Raoul Levy production, told via many flashbacks stemming from a courtroom scene, is extremely frank in both its dialogue and visuals. One lengthy sequence, which has BB doing a cha-cha on her tummy in bed under a sheet, is extremely sensual. Those who can take their mind and eyes off Brigitte will witness expert courtroom acting by Paul Meurisse and Charles Vanel as the opposing counsellors. Mainly for art theatres and those situations which can exhibit such "strictly adult fare," the picture has, in addition to its top asset, Miss Bardot, added selling points as its director's fame and the fact that it was nominated for an Oscar here this year, and its having won two French awards. Photography is excellent. Chief fault: The tale could have been unfolded in more suspenseful fashion in far less than its 127 minutes:—

The story is told in a crowded courtroom via flashbacks. Brigitte Bardot and her sister, Mari-Jose Nat, are daughters of an upright middle-class French family. Mari, a good pupil and prizewinning violinist, is her parents' pet. Brigitte, on the other hand, has only caused them vexation and despair. The two sisters take a room in Paris. Mari will study music; Brigitte is to get a job. But Brigitte gets mixed up with an idle good-for-nothing crowd in the Latin Quarter. One day she meets Sami Frey, an aspiring orchestral conductor, who is her sister's boy friend. The affair that develops between Sami and Brigitte is a stormy one. He is over-possessive and jealous, a dull plodder thinking only of himself. Brigitte, though not malicious, is unfaithful, and they finally break up in a fit of jealousy. After several months, Frey succeeds as a conductor, takes up with Mari again and they become engaged. Sinking lower and lower in her degradation, Brigitte realizes that, despite all, Frey was the right man for her. She rushes to his room at night, and for a few hours becomes his mistress again. In the morning

he shows her the door, realizing that Brigitte has never meant anything serious to him. She decides to take her life in his presence. He insults her, and, instead, she shoots him. Tried and found guilty, she takes her own life by slashing her wrists.

A Hans Film Production. Raoul J. Levy produced; H. G. Clouzot directed from a script he co-authored with Michele Perreins, Christiane Rochefort and Simone Marescat. English titles by Noelle Gilmour. Adults.

"Cry Freedom" with Pancho Magalona and Rosa Rosal

(Parallel, current; time, 93 min.)

Good. A Philippine import, in English, centering about the World War II activities of Marking's Guerrillas, a fighting group led by a former Filipino bus driver. Pancho Magalona, who speaks a clipped English, portrays Marking. Rosa Rosal plays Yay, the worldly woman war correspondent whom the guerrilla leader met and married on the battlefield. Her book of memoirs form the basis of the screenplay. There is a good deal of sharply detailed skirmishes, some romance and plenty of suspense in this realistic black-and-white feature which is suitable for a twin bill of action programmers:—

Pancho Magalona, a former Philippine bus driver, is cut off from Bataan during the initial fighting there during World War II. Magalona, a truck driver with the Army, cuts through enemy lines, is captured by the Japanese. Being carted off with some other prisoners, he jumps from the truck, escapes in the confusion with some other captives. Unexpectedly, they are helped by other Filipinos, guerrillas, who suddenly appear. Johnny Reyes, the guerrillas' leader, takes Magalona to their hideout. When Magalona finds the men disorganized, he immediately becomes their chief, heading a growing hit-and-run army. They raid a Jap prison camp, get needed guns, and find Jack Forster, an American, there. Retreating after the raid, Magalona meets Rosa, a fighting woman reporter, wanted by the Japanese for counter-espionage activity. A clash between the two strong personalities is inevitable, but the couple soon fall in love. Together they fight the enemy: Magalona with his gun; Rosa with her typewriter. With the Liberation, Magalona panics at the thought that Rosa might leave him. She reassures him. They have seen too much, lived too much, together. The fighting is not over. Magalona and his men battle one, side by side with the American forces. The one-time bus driver knows that at the end of the war he will get his reward: Rosa.

Edith Perez De Tagle produced. Lamberto V. Avelana directed from Rolf Bayer's screenplay based on the book, "The Crucible," by Yay Marking.

Unobjectionable for all.

Brief Review

(Full analysis of the following in next issue.)

"Ada" (M-G-M) Fair. Despite its faults, and it has many—a hard-to-believe story and inadequate acting, to name but two—this political drama centering about a former prostitute who marries a guitar-picking novice politico and becomes acting governor of a Southern state may prove a major hit with less de-

manding audiences. First, there's the drawing power of Susan Hayward, the bad girl who becomes a reformer, and Dean Martin, who fails to bring his gubernatorial role to life. Then there's a melodramatic plot, which is saved by a light sprinkling of clever lines, well delivered by Miss Hayward, who is too rigid in her performance. Best acting rendered by Wilfrid Hyde-White as the victorious party's behind-the-scenes scheming, heartless leader. Cinema-Scope and Color brighten the expensively-set production which runs 109 minutes. Not for children.

GREATER GROSSES FROM FEWER PATRONS UNHEALTHY FOR INDUSTRY

George Roscoe, director of exhibitor relations of Theatre Owners of America, addressing the New Mexico Theatre Owners Assn. convention in Albuquerque, warned that the improved theatre grosses in 1960, as reported by Sindlinger Co., business analysts, had an unhealthy basis, since the increased receipts came from fewer patrons.

Mr. Roscoe noted that the American public paid \$1,483,000,000 to see pictures in 1960, or \$163,000,000 more than in 1959. Last year, he said, 2,166,000,000 persons went to theatres, or two per cent fewer than those who went to theatres in the previous year.

"We achieved a greater gross with fewer people principally because, Mr. Sindlinger's survey indicates, our average admission price climbed from 60 cents in 1959 to 69 cents in 1960," Roscoe said. "To lose patronage in the face of our country's exploding population indicates to me that we are not giving the public enough of what they want to see often enough to make them really steady customers."

"Can you think of any other business where the manufacturers refuse to give their retailers enough of the right merchandise? It would be ridiculous if Mr. Ford told his salesmen: 'Five years ago you sold 400,000 Fords. You've done so well that next year I'm only going to give you 250,000 to sell.'"

Looking to the future, Mr. Roscoe declared that some pickup in quantity from Hollywood was anticipated and there was no reason to believe that the quality would be any less than exhibitors now were getting.

Mr. Roscoe has tackled a fact that too often is hidden or not even considered in the motion picture industry—simply that while the average annual audience has slipped in recent years—the population has risen. Certainly we know that an outstanding picture today can—and often does—register a greater U.S. gross than ever, and that smash hits can attract more patrons than ever.

The answer is not only to give the public enough pictures of high entertainment value, but to advertise, publicize and exploit these attractions more than ever, because there are more types of amusements competing for the patron's dollar than ever—not even to mention free, feature film-packed television.

"Boys' Night Out" Through Metro

M-G-M will distribute "Boys' Night Out," the Embassy-Filmways-Kimco production set to roll at the Metro studios in Culver City Oct. 1. Kim Novak, James Garner, Tony Randall and Gig Young head the cast.

TOA CONVENTION CO-CHAIRMEN SELECTED BY PRESIDENT PICKUS

Albert M. Pickus, president of Theatre Owners of America, has designated four co-chairman for the annual convention and motion picture industry trade show to be held at the Roosevelt Hotel, New Orleans, October 8-12.

The four named are Kermit Carr and Don Stafford of New Orleans, A. Lloyd Royal of Meridian, Miss., and T. G. Solomon of McComb, Miss.

Mr. Carr is president of the Paramount Gulf Theatres, an officer of the Louisiana TOA and a member of the Executive Committee of TOA. Royal is president of the Royal Theatres of Mississippi, an officer of the Mississippi Theatre Owners Association and an executive committeeman of TOA.

Mr. Stafford operates the Capitol Theatre in New Orleans, and like Mr. Solomon, is an officer of both the Louisiana and Mississippi TOA units. Mr. Solomon, president of the Solomon Theatres of Louisiana and Mississippi, is also an executive committeeman of TOA.

The convention opens October 9, the day after a meeting of the directorate.

Nearly all booths have already been sold to the trade show, to be staged in partnership with the National Association of Concessionaires.

BALTIMORE EXHIBITOR FINED UNDER OLD SUNDAY LAW

Andrew J. Benya, who operates Carlin's Drive-In Theatre in Baltimore, Md., was arrested and fined \$100 in municipal police court under an old law prohibiting motion pictures from being shown from midnight Saturday until 2 P.M. Sunday.

Mr. Benya testified that with daylight saving time in effect, a drive-in theatre can scarcely put on a show Saturday evening that ends by midnight.

Baltimore exhibitors are expected to have the city council enact a change in the law in order to provide for drive-ins.

Theatre men elsewhere should make sure that their community statutes do not contain a similar week-end law.

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Avoid any possible delay in receiving your copy of HARRISON'S REPORTS by informing our Circulation Manager of any planned change of address as soon as possible. When sending us your new address, make sure to include your old one.

Crawford Elected President Of New Mexico TOA

Kelly Crawford of Farmington is the new president of the New Mexico Theatre Owners Association, an affiliate of TOA.

Mr. Crawford was elected to succeed Tom Murphy of the El Raton Theatre, Raton, at the conclusion of the unit's recent annual convention. Lou Gasparini of the El Ray Theatre of Albuquerque is the first vice-president; Elmo Courtney of the State Theatre, Clovis, the secretary-treasurer; and Mr. Murphy the board chairman.

20TH-FOX SHOWMANSHIP MEETS (Continued from Front Page)

and Denver; William A. Briant, New Orleans, Dallas, Jacksonville and Atlanta; Sam E. Diamond, Philadelphia, Washington, Charlotte and New York; Nat Rosen, Pittsburgh, Cleveland and Detroit; Al Levy, Boston, New Haven, Albany and Buffalo; Charles F. Powers, Jr., Seattle and Portland; Morton W. Levy, Minneapolis, Des Moines, Omaha and Milwaukee; Jack Eckhart, Chicago, Indianapolis and Cincinnati; Joseph R. Neger, Kansas City, Oklahoma City, Memphis and St. Louis; Dawson Exley, Vancouver, Winnipeg and Calgary, and Philip Geller, Toronto, Montreal and St. John.

The 20th-Fox "education meetings," which will cover all of the company's new attractions, according to Charles Einfeld, vice-president, sounds like an excellent plan, which every distribution company should adopt.

No longer can a theatre book a picture and sit back for habitual movie-goers to fill his theatre. Today every attraction has to be merchandised, and it is up to each of the major film companies to provide exhibitors with expert picture-selling campaigns.

Of course, such seminars should act mainly to set the exhibitor on what the distributor thinks is the correct merchandising track. The theatreman should adapt the suggested campaign for his own community, making minor changes where he thinks best, and adding to the exploitation plan his own ideas, all of which should add up to the showmanship necessary to attract patrons to the theatres in sufficient quantities for both the exhibitor and the distributor to make a decent profit.

More Car Owners

More than 75 per cent of the nation's families now own at least one automobile — a new high. Furthermore, 13.4 per cent of families in the U. S. own more than one car.

"Deadlock" Now "Restless"

"Restless" is the final title for the forthcoming Paramount release, previously known as "Deadlock." It stars Jeffrey Hunter, David Janssen and Stella Stevens.

Presley Film Rolls

Another Elvis Presley-starrer, "What a Wonderful Life," got underway last week on location in Florida. It's a Mirisch Company film, through UA.

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No. 31

Editorial Transition

In an ever-changing world, man's basics remain the same. Character. Integrity. Courage. Sacrifice. Whatever the transitional patterns that make up life these challenging days, these basics still remain the indestructible pillars upon which man, no matter what his field, rests his unborn tomorrows.

Before not too many tomorrows, *Harrison's Reports* will see a change. There will be a new editor, dedicated to the old tradition and enduring heritage of the 42-year old news and reviewing weekly — "free from the influences of film advertising." Oldest in the field, it must continue in its enviable position as — the best in the field.

An editorial-exhibitor board is already sitting in session to blueprint a format of operation that will make of this weekly an even greater force in reporting and commenting on timely and vital industry affairs. Without prejudice, without pandering, with no advertising axes to grind, this paper will ply its journalistic trade in its acknowledged fearless, forthright tradition. If ever there was urgent need for proper trade paper guidance, reporting, film reviewing, frank editorial expressions, it is now.

Keeping the Trust

The masthead lists no editor, at the present. But, the issue is off the press, *Harrison's Reports*, uninterrupted, continues to go out to its subscribers. The highlights of the week's major developments have been covered, the latest releases have been reviewed. However, within a fortnight a new editor will have been selected.

.. and then, we promise, there will emerge a *Harrison's Reports* even greater than ever before.

The Fight vs Toll-TV

Whether it's Hartford or Little Rock, the toll-TV proponents and promoters are going to have a mighty powerful fight on their hands. That's the assurance given by Philip F. Harling, chairman of the Joint Committee Against Toll TV.

In an interview with the hard-hitting Harling, he made it clear that no half-way gains will satisfy the army of fighters against the threat of toll-TV. "We will continue our grass-roots campaign directed towards Congress to ban pay-TV in all forms," said Harling. "It can never be denied that the airways belong to the Government and cannot be sold or disposed of to any individual corporation for private profit except that it must be in the public interest," he said.

Phil Harling cannot see how both free and pay-TV
(Continued on Back Page)

Skouras, the Stalwart

Spyros P. Skouras, veteran giant of the motion picture industry, and remaining president of 20th Century-Fox, has smelled the gun-powder of fierce battle most of his illustrious career. Down through the years, from the acquisition of his first theatre (in 1914) to his ascendancy as boss-man of the company (in 1942) every inch of progress was hard-fought for.

Within the private confines of his New York offices, last Tuesday, Skouras faced up to another reportedly troubling situation, .. to relinquish the post of president of the company and take on the venerated chore of the chairman of the board of directors. If, after the two-hour session, nothing like this took place it's because, once again, the forces of rumor operating on both coasts whipped up the chairmanship business beyond all proportions of an agenda which was peaceable, calm and harmonious. Wall Street was speaking, misguidedly it seems, of expected "drastic" changes in top-management.

Skouras Still President

This August 8 session was a special one because it became necessary to postpone the regularly scheduled July meeting. The gathering was presided over by Mr. Skouras. When it was over, he was still president of the company. William C. Michel, who joined the old Fox forces 31-years ago, was chosen as chairman of the executive committee. It's a newly-created title, even though the post itself may not be entirely new in its overall operational setup.

Michel has been a close stand-by of Skouras, via his (Michel's) vice-presidency, an office he was holding long before Skouras joined 20th Century-Fox.

(Continued on Back Page)

Allied Board Meets

Summer may be dog-time for most other people. For the board members of the Allied States Association of Motion Picture Exhibitors, it is meeting, planning, reporting time.

A series of important and pressing exhibitor matters will be dealt with at the two-day session (August 16-17) at the Sheraton Cadillac in Detroit. "It will be a meeting of action and we should accomplish a lot," say some of the members.

While some of the matters on the crowded agenda have been dealt with before, and not all of the issues up for discussion and resolution are new, there is a strong determination to get the ambitious Allied program rolling full stream. Herewith are the highlights
(Continued on Back Page)

**"Ada" with Susan Hayward,
Dean Martin and Ralph Meeker**

(M-G-M, Aug.; 100 min.)

GOOD. What happens when a machine-backed candidate is elected Governor of a southern state, he begins to take the office and its obligations seriously makes for an interesting and at times fascinating film! The cast not only demonstrates a convincing ability to reach viewers but the "name" value of Dean Martin (as the Governor) and Susan Hayward (as his wife), a tramp turned lady, should be of assistance boxoffice-wise. A "sneak preview" audience was absorbed for the most part in the tale. The resultant comment was good. It should do well as part of the show — better, perhaps, where a "get-'em-in" campaign has been put into effect. The direction and production are good and the camerawork in CinemaScope and Metrocolor is capable. It should be noted, that some of the dialogue and situations are quite openly frank. Therefore, the result might be best suited for adult audiences.

County sheriff Dean Martin is persuaded to run for the office of Governor of a southern state by Wilfrid Hyde White, head of the state-wide political machine. His earnest approach, guitar playing and singing, backed by the machine manipulations, put him into office. When White learns he has met, fallen in love with and married Susan Hayward, hot party girl for a cold price, prior to election, he is furious, but Martin refuses to agree to an annulment. The ladies of the capitol don't accept her readily until she exerts the pressure of the Governor's office. Martin soon becomes bored with the office routine, White is the real power. When the Lt. Governor brings a scandalous situation to Martin, White forces him to resign. Hayward begs White to be named to the job as Martin starts to ask embarrassing questions. Thinking it will help to control Martin, he has her named Lt. Governor. When Martin becomes annoying, a bomb is planted in his car which only wounds him and he begins to suspect Hayward may be in cahoots with White to become Governor. While he is hospitalized, she, as acting Governor, takes up where Martin left off with the assistance of public relations aide Martin Balsam. White has state police chief dig up some dirt on her but this doesn't stop her efforts to get the state legislature to upset White's crooked legislation. Martin, recovered, sees he was wrong about her and supports her at the legislative session. The votes of a few honest law-makers plus an appeal by Martin result in a defeat of White. Hayward and Martin plan a dream-drenched future together.

It was produced by Laurence Weingarten and directed by Daniel Mann from a screenplay by Arthur Sheekman and William Driskill which is based on the novel "Ada Dallas" by Wirt Williams.

Adult audiences.

**"The Secret of Monte Cristo" with
Rory Calhoun, Patricia Bredin and
John Gregson**

(M-G-M, Rel. Rate Not Set; 82 min.)

GOOD. Lots of action, suspense and intrigue are featured in this fast-moving adventure yarn filmed abroad in Eastmancolor and Dyaliscope. While the cast is relatively unknown here with the exception of Rory Calhoun, still the title is a possible asset. This

plus some old fashioned solid swordplay, fisticuffs and cliff-hanger sequences in a coach-and-four should keep all types of audiences entertained once they're drawn into the theatre. The acting is competent and the direction and production are good. It looks like a fine entry for the program with expert color camerawork. The hunt for treasure and the attendant complications have always proven to be crowd-pleasers. There is no reason to believe that this aspect of the business has changed.

Enroute to Italy to take part in a hunt for treasure on the island of Monte Cristo, ex-colonel Ian Hunter and his daughter Patricia Bredin make the acquaintance of ex-Army captain Rory Calhoun, when he saves Hunter from being killed by a couple of hired assassins after his part of the treasure map. Calhoun joins the entourage as Hunter's bodyguard. Another attack is successful and Hunter is killed. Before he dies, he asks Calhoun to carry on in the search and to protect Bredin. They meet the other members of the party, each of whom also holds a portion of the map including Frenchman Francis Matthews; Dutch sea captain David Davies; young Italian count Peter Arne and his girl, Gianna Maria Canale. While seeking the indicated hiding place, they are captured by John Gregson, chief of a gang of bandits, who rules the island. He orders them all killed but Calhoun engages him in a duel and wins thus sparing his life. Gregson rescinds his order providing they leave. Preparing to go, they accidentally stumble on the treasure at which time Davies is wounded while saving Gregson from a rockslide. He and Calhoun set sail to get medical aid and while they're away, Arne and his men take over from Gregson's forces. Davies dies enroute and the pair return in time to give chase to Arne. The latter's boat is wrecked, but they manage to get the chestful of treasure to his castle followed by Gregson and Calhoun, who overcome men and other obstacles in their way. In a showdown, Arne and his henchmen are killed. The chest is found to contain nothing but rope and chains put there by Sam Kydd, Bredin's servant, who was hiding on Arne's boat. The real treasure went to the bottom of the sea with the vessel, but Calhoun and Bredin are not too concerned as they have found each other. For them, the future looks bright.

It was produced, directed and photographed by Robert S. Baker and Monty Berman with the screenplay by Leon Griffiths.

General patronage.

**"Dondi" with David Janssen,
Patti Page and Walter Winchell**

(Allied Artists, In Release; 100 min.)

FAIR. Millions of people are familiar with the daily syndicated newspaper comic strip, "Dondi," on which this entry is based. This may be of help boxoffice-wise. The film itself is too long and the story is overly simple. A number of sequences are a bit on the ridiculous side and they are unnecessary just holding up whatever action there is. The cast members do the best they can with the dialogue, situations, direction and production passable. It would seem that youngsters or adult followers of the comic strip could be brought into the theatre with a proper campaign and they'll be moderately entertained by the entry for

the supporting slot of the program. The "names" of Janssen, Page, Winchell, Mickey Shaughnessy, Robert Strauss and Arnold Stang should be "plus" factors in the presentation. The black and white camerawork is fair.

Army private David Janssen finds an Italian orphan, David Kory huddled in the cold outside of their weather outpost on the Italian border on Christmas Eve. They manage to outfit him in cut-down GI pants and shirt and they call him Dondi. When it comes time for the group, which also includes Robert Strauss, Mickey Shaughnessy and Arnold Stang to be shipped home, they are loath to leave him, but do so. Kory sneaks aboard and stows away until the vessel leaves. They successfully hide him until they reach America where in the landing confusion, he is separated from his buddies. He makes a number of friends while getting to see New York City as a worried Janssen and his girl friend Patti Page try to find him so that legislation can be passed to permit him to remain in the U.S. The help of Walter Winchell and others is enlisted. The police do eventually pick him up and he's a "prisoner" until the necessary legislation is passed. Janssen and Page get married and Kory is to be adopted by them.

This was written and produced by Albert Zugsmith and Gus Edson. The associate producer is Robert Hill. Zugsmith also served as director.

Family.

"Magic Boy"

(MGM, Rel. Date Not Set; 83 min.)

GOOD. This feature-length cartoon has been imported from Japan by Metro-Goldwyn-Mayer and an English dialogue sound track has been added to make it acceptable here. While the story is a little on the long side, still it has a full measure of action and movement which should hold viewer interest in the fairy tale. The drawings and animation are of high quality with no glossing over of detail and with plenty of color present while the characters in the story may seem a bit different, youthful viewers and others will soon accept the proceedings on screen and the feature should find acceptance and approval as part of the program.

Many years ago, Sasuke, a small boy and his sister Oyu, live at peace in the mountains of Japan with their animal friends. When a hawk, who serves evil witch Princess Yaksha, steals a fawn, Sasuke follows to a mountain lake where the hawk drops the animal. A huge, serpent-like fish, the Princess Yaksha in evil form, tries to swallow the fawn. Sasuke dives in and tries to battle the fish but he is thrown ashore. The fawn's mother sacrifices herself so that the fawn may live. Sasuke realizes only magic can be used to overcome the Princess and her evil and he seeks out the old man of the mountains to teach him magic. In the years he is learning, Princess Yaksha and her bandits terrorize the area despite efforts of Lord Yukimura to protect his people. When Sasuke is ready, he returns and with Yukimura and their followers seek out the evil Princess. A fierce battle follows and she is destroyed. Peace and happiness are once again in order for residents of the area.

(No credits available).

General patronage.

"After Mein Kampf"

(Joseph Brenner, current release; 74 min.)

FAIR. Historical documentary footage and staged dramatic scenes have been combined here. What emerges is a compact and informative program exploitation entry that details the rise and fall of the Hitler regime with all its horror and degradation. It has been demonstrated recently that many audiences are interested, intrigued and aroused by presentations of this type. This independent release could fall into this category. The film is well done technically; interest is maintained throughout; and the conjecture is introduced that Hitler may well be alive despite evidence to the contrary. This is not a new development. A simple, concise narration holds the sequences together and this quality of the varying footage is generally good.

The story of Germany is to be seen here starting in the past World War I era when the Nazi movement got under way on a small scale and then spread engulfing Hindenberg and other leaders of that terrible period. As it grew stronger via purges and murders, Hitler came to the fore of the movement. He pushed the German forces into surrounding countries until a firm stand was taken by the Allies. Some of the horrors devised by Hitler and his henchmen are seen, such as concentration camp exterminations, experiments on prisoners including freezing them and then attempting to revive them via body heat, of brothel girls etc. At the war's end, the camera covers some of the atrocity camp horrors including the mass graves, the material effects of the dead, etc. The film concludes with the question as to whether Hitler could still be alive picking out some magazine articles dwelling on the subject.

It was produced by Joseph Brenner and written and directed by Ralph Porter. The narration is by Jonathan Farwell.

General audience.

Box Office via Electronics

Out our way, if you want to go to a movie you call the theatre to find out what's playing. Since it's a subsequent run, the local exhibitor doesn't advertise in the newspapers. For that, he shouldn't be blamed because the amusement rates are almost prohibitive. You dial the theatre, wait for an answer and here's what you get: A muffled, garbled voice mumbling a mess of nothing. You can't understand the spiel. You can't speak back to a recorded message (which it is) and then you say—"the heck with it" hang up and take a beating by staying home trying to get something less than horrible summer mediocrity on the Tv set. This is happening in many instances. The exhibitor shouldn't be guilty of all this bad showmanship. The taped answering service should be able to do better than that. Else, the theatre operator isn't getting back at his box office the cost of the service. Summer revenue is tough enough to beget without this "stay-away" approach from within.

Skouras, the Stalwart

(Continued from Front Page)

The big and pressing objective, of course, will be to put the production end of the company back on the road to profitable returns. To facilitate this move, Skouras will be spending considerable time in Hollywood and studio operations.

There is no doubt, that 20th Century-Fox stands at the cross-road of mighty serious blueprinting. The powerful major film company is believed to have suffered a loss of \$13,000,000 in the year gone by (1960). For the year slowly going by (1961) there may not be much of a profit. With complete peace within the company asserting itself — enough to be sure to offset the rumors from without — the upper-echelon feels that the Goliath (20th Century-Fox) will come out of it, soon.

While majors, many a desperate time, have built their hopes on the future product already completed and ready for release, or films being shot to meet release dates months ahead, the Skouras shop has something undeniably substantial to depend upon as its operators look to the future. They can well be called "The Three Muskateers," — sort-of avenging the gloomy, unprofitable past and heralding the rosy, reassuring future.

20th's Three Muskateers

The hopes of the Skouras forces rest on a tripod of real blockbusters of many-millions cost: "Cleopatra" who was seduced by prophetic productional trouble; "The Greatest Story Ever Told" with all its spiritually inspiring promise; and "The Longest Day." Even the conservative element admits that these three mammoth undertakings will eat up a total of \$20,000,000 in production cost.

But, as must be remembered, the theatres of the nation won't be showing these three releases this year. So, out of the present and the immediate future will come the skeins of 20th Century-Fox's new pattern of executive operation. The unborn tomorrow will take it from there.

Allied Board Meets

(Continued from Front Page)

of association business which will occupy the time of the exhibitors and executives in session:

Action-Packed Agenda

A proposed change of the present name of the association to that of Allied Theatres of America, or Allied Theatre Owners Association. There will be discussion on the matter of contracts, rentals, and performance; sales policies and trade practices; unfair competition from 16 mm.

There will be a series of reports; -- Executive Director Milton H. London on Allied Programs; the West coast meeting will be dealt with by the president of Allied, Marshall Fine. Board Chairman Ben Marcus (Wisconsin) will deliver his report which will embrace COMPO. The progress of the Marcus Merchandising Plan will be covered by its originator, Ben Marcus.

Irving Dollinger (ACE); Wilbur Snaper (Committee on Industrial Relations) Harry Hendel (Western Pennsylvania) and others are on the action-packed agenda to address the Allied gathering of board members.

Personal Journalism

Otto Preminger is not the one to be told by the censors of Spain, or of any other foreign country, which scenes to delete from his completed, costly "Exodus." At the risk of losing all that revenue productive of Spanish play-dates, producer Preminger gave the Señors with the scissors quite a strong "no can do." They wanted him to clip all the dramatic footage dealing with the terrible atrocities of the Nazis. Preminger is to be applauded for his courageous stand.

Whatever the high reaches of the Russians into those outer spaces, they don't mind being decades behind in the Hollywood fare that reaches the screens of their theatres. . . For instance, these days the big box office play is given such old, oldies as the Johnny Weissmuller swim-capades; the Deanna Durbin melodic forget-me-nots. . . Not so long ago, a Charlie Chaplin emissary told us, that for years the old films of the rich, little tramp comedian were the biggest favorites with the Cinema Commissars of the U.S.S.R. This tribunal passes on what's to reach the screens of Russian theatres. Chaplin also seems to be unique in the matter of revenue. He's one of the few who realized some real Russian rubles from his films.

More from abroad: Bob Hope and Bing Crosby are heading back to their "road" cycle via "Road to Hong Kong." The film will be shot at Shepperton Studios (England). The old "road" trips took along Dorothy Lamour. Joan Collins replaces her, but Lamour will go along in a featured role. Lamour came to the Hope-Crosby "road" trips via the route of beauty contestant in the "Miss Universe" pageant of 1931. Not that we're dictating the casting of the UA 1962 release. But, generally speaking, the beauty contestant gimmick is good for box office. CBS-TV will tell you what staggering ratings the last "Miss Universe" show ran up for them.

The Fight vs Toll-TV

(Continued from Front Page)

can possibly exist at one and the same time. He feels that the public interest can only be served if the airways continue to remain free. As to Hartford and Little Rock: "The situation is far from determined," he told *Harrison's Reports*. The proponents for toll-TV are employing high priced publicity men, he pointed out. "They're telling a cockeyed story, repeated and repeated with the hope that it may be believed," said the battling chairman.

"The United States Supreme Court will judge the FCC decision so far as Hartford is concerned," Harling told us. "The same court will, no doubt, have to judge the decision of the Public Service Commission in Little Rock because pay-TV cannot hope to obtain through the telephone company what it cannot do itself," stated the chairman.

Whatever the onslaughts on the innocently gullible TV-viewer, by the toll-TV entrepreneurs through their smoothly deceptive drum-beaters, the old story is being rehashed, said Harling. "The barrage of promises rolling off the mimeograph machines is a misrepresentative echo of what the toll-TVers have been saying for eight years" he pointed out.

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No. 32

Back-to-the-Movies

Summer's end is not far away. Within a fortnight, the migration begins back home from the country, the seashore, the mountains, the far-away hide-out. With the back-to-the-home move should come a back-to-the-movies urge. The time is upon the exhibitor to re-whet the movie-going appetite.

When away from home, during the summer interlude, movie-going is not one of the more popular outlets for the vacationer. Nor is Tv fare sought much, thanks to atmospheric interference and short-range pickup.

But, once back home, and the Fall season sets in, the battle is on to take care of man's question -- "what-to-do" with his free time. This year, the Tv networks have stepped up everything but the entertainment quality of their shows. Their advertising budgets will be spiked with more millions than ever before to plop the viewer in front of his home screen. The nature of the new offerings won't differ much from the old. A lot of mediocrity once again will roam Tv's "vast wasteland."

Promising Season A-comin'

Whatever the low state of the new-season fare to be channelled into the homes, it will be advertised, exploited, ballyhooed with all the cunning connivance of Madison Avenue at its best. This should be all the more cause for the exhibitor to begin immediately to map out his own line of patronage-battle. He must reach out to his public and make a play for that margin of free spending money. By virtue of some of the blockbuster product that will be coming his way, there will be a lot of good things

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Allied's Bright Blueprint

We were rushing to press when the board meeting of the Allied States Association of Motion Picture Exhibitors was still in summer session at Detroit. An unusually big turn-out was promise that this meeting will be one of the most fruitful in the history of the enterprising exhibitor organization.

One thing is assured, an eastern spokesman told us before he left for Detroit, out of this session will emerge a blueprint of operation that is bound to redound to the good of theatre men everywhere—not only members of Allied States.

"No matter how fruitful our meetings may have been in the past, these days we've got to prove that when an exhibitor body gets together, great promise of big things to come, must be the result. -- and that," he said, "can come about only from a lot of hard, dedicated work."

Building Resurgence

Whatever the other woes of the motion picture industry, the theatre end of it isn't just standing by waiting for those clouds of despair to roll by without doing something about it. Enterprising showmen, with an eye to the future, are calling in architects, drawing up plans, making the necessary financial arrangements and otherwise going ahead with building new, costly, beautiful theatres.

Five new playhouses in New York alone will be going up and be ready for business within a year. The latest to announce construction is RKO Theatres. It will be a 900-seater and occupy the site of a demolished RKOer (on 23rd Street and 8th Ave.) When the old subsequent run was torn down to make room for another west side development, it was felt that the surrounding neighborhood was deteriorating. But, millions are being poured into the new development. Out of the over-all structural elegance will rise one of the finest theatres ever built, an RKO Theatre official assured us.

Theatres Solidify Communities

Other theatres on the drawing boards, are a double-decker from the showmanships of New York's Rugoff Theatres and a similar structure from Walter Reade. Loew's and B. S. Moss will bring in one apiece and should be operating by the Fall of 1962. A Moss spokesman said that this is only the beginning of their new-theatre program.

While the ratio of the new playhouses going up is out of proportion to the old ones that have come down, it is heartening in exhibitor circles that theatre men of vision, (with necessary financing), are not

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Censorship, the Movies' Bogeyman

Throughout much of our land, the menacing rumblings of that bogeyman,—censorship,—can be heard. Nor is it a distant sound. He's on the move, and in some places he's right around the corner . . . This is an old menace. But, free people have fought it always. None so relentlessly as the movie people. In a forthcoming issue we'll have the results of a thorough survey now in progress. If you have something that you think can add to the findings, Harrison's Reports would be indebted to you if you'd send it along. Many thanks!

"The Pit and the Pendulum"
with Vincent Price, John Kerr
and Barbara Steele

(Amer-Int'l, August; 85 min.)

GOOD. The well-known horror classic by Edgar Allan Poe has been expanded here into a suspenseful drama that builds steadily in interest until the horrific and terrifying climax is reached. The expert use of color and skillful editing have been coupled with good acting and better direction and production. The result is a film in CinemaScope that should hold viewers in a tight grasp. It should be noted that the subject matter and its method of execution is not suitable for youngsters. The horror aspects can be exploited and the result can be a healthy one at the box office. The entry should do well as part of the show or as a single in those situations that warrant same. The photography is skillful.

Englishman John Kerr arrives in Spain at the castle inhabited by Vincent Price and his sister Luana Anders. He learns the details concerning the death of his sister, Barbara Steele, who was married to Price. He reluctantly informs Kerr that Steele died of a blood disease and that her body was entombed in the castle's lower depths next to an ancient torture chamber. Kerr doesn't accept the explanation. When family friend and Steele's physician, Anthony Carbone, arrives he informs Kerr that Steele died of fright in the torture chamber. It comes out that during Price's childhood, he had entered the forbidden torture chamber and while hidden, he had seen his father kill his mother and his uncle because of adultery. Price becomes disturbed by noises that cause him to believe that Steele's spirit walks the castle halls. Carbone at that point agrees to exhume the body of Steele. When the casket is opened a skeleton is found in the pose of having been buried alive. Price is driven to the torture chamber by more mysterious noises where he finds that Steele is really alive and in love with Carbone with the pair of them hoping to get Price's money when he is driven mad or to suicide. Price's mind does snap. He begins to think of himself as his own father and that Steele and Carbone are his wife and brother who must be killed because they have committed adultery. He attempts to kill them. Carbone falls to his death and he imprisons Steele in an iron box. When Kerr arrives on the scene, Price ties him to a table over which he sets a giant, razor-sharp pendulum in motion. Anders and a servant break into the chamber in time to save Kerr while Price stumbles to his death in the pit below. Steele is left to die in her iron coffin by the others who are unaware that she is there.

It was produced and directed by Roger Corman and the executive producers are James H. Nicholson and Samuel Z. Arkoff. Richard Matheson wrote the screenplay based on the Poe work.

Adults.

**"Loss of Innocence" with Kenneth More,
Danielle Darrieux and Susannah York**

(Columbia, August; time 99 min.)

GOOD. Here is an interesting drama from abroad of four youngsters confronted by adventure in a strange country and alone when their mother is forced to leave them temporarily because of illness. One of these is a girl in her teens, who grows up before their experiences are over. One of the highlights of the film is the attractive countryside of the champagne country of France which comes through very well in Eastman Color. It's not going to break any records, but it can be a pleasant addition to the program or it can play the art houses with its foreign flavor. The acting is good as are the production and direction. It is a trifle long but not excessively so. The photography is fine.

The vacation of a British mother and her four youngsters is interrupted in the champagne country of France when the mother is taken ill and rushed to a hospital. Sixteen year old Susannah York takes over the care of 13-year old Jan Asher, 10-year old Richard Williams and seven-year old Elizabeth Dear. Hotel receptionist, Claude Nollier turns them away since an adult is not with them but they are stopped by Englishman visitor Kenneth More. He prevails upon owner Danielle Darrieux to let them stay. She is in love with him and agrees. No one knows what More does for a living and he makes frequent trips to Paris. During his stay, he gets to know the youngsters well and is impressed with York when she gets dressed up. Darrieux becomes jealous. He refuses to have his picture taken, but Asher does snap his photo. When More goes out with Darrieux, York gets drunk with young porter David Saire. Asher protects her sister from his advances. In a jealous rage, York sends More's photo to the police. At night Saire attempts to rape York in her room, but More is attracted by her resistance and Saire falls to his death when he tries to escape out the window. She confesses sending the photo and he tells her he must go. He kisses her and tells her that she has become a woman. The police arrive looking for More, who is wanted for robbery but get no help from the youngsters. The police are able to trace him when he sends a wire to the children's uncle informing him of their predicament.

It was produced by Victor Saville and directed by Lewis Gilbert from a screenplay by Howard Koch based on the novel "Greengage Summer" by Rumer Godden.

General patronage.

**"Scream of Fear" with Susan Strasberg,
Ronald Lewis and Ann Todd**

(Columbia, September; time 81 min.)

GOOD. From Britain comes this mixture of suspense and mystery that holds interest fairly well throughout. The yarn gets under way on a note of mystery and then the atmosphere builds steadily until the climax which is both unusual and a bit complicated. The situations are aided by some capable performances and expert direction and production. The entry should do all right as part of the show with mystery-seeking audiences generally satisfied. Where

a campaign is put into effect, the results could be slightly better than average. The photography is very good.

Susan Strasberg, confined to a wheelchair because of a fall from a horse, arrives to visit her father, Fred Johnson at his French Riviera home. She hasn't seen him in ten years at which time he divorced her now-dead mother. Family chauffeur Ronald Lewis, young and handsome, greets her with the news that Johnson had to go away on business. Step-mother Ann Todd welcomes her. A frequent visitor is Dr. Christopher Lee, a friend of her father. They think she is mentally disturbed when she claims she sees her dead father. But no one else does. Strasberg and Lewis conclude that Todd and Lee are conspiring to drive her insane, so they can get the family fortune. They locate the hiding place of the body and go to inform the police. Lewis stops the car near the edge of a cliff to speak to Todd and the car goes over the cliff with her father on the front seat. Lewis and Todd wait for the discovery of the car and bodies to be made. Only the father is found by police. Strasberg shows up to shock Todd with the explanation that she was the real daughter's friend and companion and that she committed suicide in Switzerland despondent over her physical condition. Lee and Strasberg planned to see what Todd was after. Lewis accidentally kills Todd and the police arrest him.

This was written and produced by Jimmy Sangster, directed by Seth Holt.

General audiences.

• "World By Night"

(Warners, August; 103 min.)

GOOD. Top night club and variety acts from the world over are to be seen in this entertainment-packed showcase. Viewers are taken to many countries to see performers, both human and animal. There's satisfaction in it for everybody seeking thrills and amusement. The night tour of famed cafes is a panoramic yet intimate visit in Technirama and Technicolor of the amusement Meccas of the globe. There's music, song, dancing, comedy, acrobatics, novelty acts and yes—even strip-teasing. It's well done technically with interest on high throughout and the film comes off as a good entry for the program. An English narration ties the acts together. The photography is of high quality.

Seen here in action are a strip tease artist in several Parisian night clubs; the precision dancing of the Bluebell Girls of Paris; the Tiller Girls of London; Hawaiian girls doing the hula-hula; the chorus line in a Tokyo night spot; Geisha girls in a tea-house; spirituals and blues in Harlem; the show both on stage and at the gambling tables of Las Vegas, rock and roller Willie Harris in London, the odd ball collection of musicians known as "The Nitwits," a Chinese opera in Hong Kong, Marco the Juggler, Bob Williams and his do-nothing dog, Louis and the whales of Marineland in Hollywood.

The executive producers were Francesco Mozzei and Gionni Proia. It was directed by Linga Vanzi.

General patronage.

"Marines, Let's Go" with Tom Tryon, David Hedison and Tom Reese

(20th-Fox, August; time, 104 min.)

FAIR. United States Marines are to be seen fighting on two fronts, the Korean one and the furlough front with most of the time being devoted to the latter supposedly in Japan. Weak attempts at comedy have been made the backbone of the furlough incidents. There are one or two bits that treat of the serious, but even these fail to impress. The action and the battlefield scenes are about the best with the Marines doing what they are famous for quite well. Audiences, who get a kick out of this type of entertainment, will receive a measure of enjoyment. It should do all right as part of the program. The acting is average with most of the cast being newcomers and the direction and production are fair. The DeLuxe color photography in CinemaScope is quite good.

When a platoon of Marines performs heroically on the Korean battlefield, they are given a furlough in Japan. In the group are ex-sergeant Tom Reese, who is to receive a decoration and a promotion; Tom Tryon, who is always ready with an angle; David Hedison, son of an aristocrat family in love with a Korean girl; and David Brandon, a bashful Texan looking for a girl he knew. They are given rooms at a Japanese hotel when they pretend to be on a secret mission. Tryon tries to get Reese into trouble so he won't be promoted and transferred from the unit. The boys get into several scrapes while Brandon finds his girl, Linda Hutchins, whose prison camp experiences with the Japanese during the war have turned her into a prostitute. Reese's promotion is cancelled and he faces charges, but he gets his decoration. They are sent back into battle where Reese is killed heroically and Hedison proves he is a good Marine.

Raoul Walsh produced and directed the film. The screenplay by John Twist is based on a story by Walsh.

General patronage.

Nudity at the Box Office

For some houses it's of the bread-and-butter stuff, —the nudity films from the cesspools of the quickie-makers. They start out on Poverty Row, are handled by the quick-buck brigade, and reduce most of those connected with this nature of output to tears as they make their way to the bank to stache away the profits . . . Many of the catch-penny studios are busy grinding out stories laid in that never-never-dress land of the nudist camp . . . These films will play a goodly number of theatres . . . Eager for profits, short of product some exhibitors are almost forced into this booking position. But, the showman should weigh the quick buck against the slow loss of prestige, good name, reputation and all those business-building qualities that distinguish the smart showman from the sharp operator.

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going in his favor. There will also be a lot of responsibility on the distributor, of course, to provide the exhibitors with all the necessary help they will need to make this a revitalized season of activity full of the promise of profit.

If profit-promising, entertainment-assured product comes the exhibitor's way, it ought to be shouted loud and clear from the rooftops. Let the people know! With home office help and campaign guidance we can make the "stay-at-home" heed the clarion call to "get more out of life -- go out to a movie." Once at their favorite theatre, let there be niceties, courtesies, friendliness to make the people glad they came.

Make Theatre Going Inviting

Clean up your theatre. Dress it up invitingly! Impress upon your personnel to act more like hosts rather than disinterested employees. Happiness cannot be gauged by the price of admission. The money is there to be spent (according to Washington reports). It's up to the theatre owner to get his pro rata share of his community's spending dollar.

This season can well be the most serious test-time in the embattled history of the exhibitor since the megacycles began stemming the flow of profits at the ledge of his box office. The little screen at home is still small in entertainment dimension. The big screen at the theatre is still a powerful factor in the lives of the masses. In its emotional impact, its forces of excitement, its beauty, drama, romance, the motion picture as projected in a theatre stands alone, in all this entertainment-seeking world as an art-form of a modern day Apollo at his best.

Be proud of the movies -- the medium in which we're all plying our trade. Let the pride of being a part of a truly great industry show through. You'll see the gleaming, shining reflection of it all at your box office.

It's up to the exhibitors to teach the electronic competition a long, overdue lesson. That nothing -- nothing -- in all the realm of mass-appealing entertainment gives people such a wonderful chance to "get more out of life," than going out to a movie with the whole family.

Building Resurgence . . .

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just bemoaning the fate of tobogganing patronage and diminishing revenues, but they are doing something about it.

Expansion in any line is a mark of confidence in the future. In the motion picture, it's a reminder that things don't necessarily have to get any worse before they start getting better. With each new theatre it's a powerful, strong testament to the faith the builder (theatre operator) has in a better tomorrow that's on its way.

As evidence of the community interest the announcement of a new theatre a-comin' creates, the big metropolitan newspapers gave these stories big, prominent space. There is a mighty lot of excitement still left in the doings and happenings of the motion picture business.

Personal Journalism

Leave it to the Tv folk to come up with all kinds of surveys. This is their latest: Nearly 35 percent of the theatres of the nation have Tv sets in their lobbies, waiting lounges or other strategic places. The idiot boxes are supposed to tranquilize the impatient patron sweating it out for the show break . . . If this percentage be true, then caution should be exercised in choice of channel tuned in. Should the patron have fled his home because of the Tv pap he couldn't take, a lot of smashed theatre sets may well result if the manager is unlucky enough to be feeding his impatient customer the same stuff he ran away from . . . It is a deep conjecture whether the Tv set belongs in the theatre, no matter what imaginary purpose it may serve.

A Chaplinesque Gleason (Jackie) will emerge with the release of "Gigot." That's what Kenneth Hyman, producer of the 20th Century-Fox release, told us the other day. When the man from HARRISON'S REPORTS queried him about the negative effect this may have on some people who continue thumbs-down on the exiled Chaplin because of his political philosophies, Hyman had this to say: "This should be no drawback for us to lay stress on this Chaplinesque woe-begone figure Gleason continues to build up as shooting nears its final stages in Paris. In fact, we hope that by way of the great performance Gleason gives, he may rebuild the Chaplin image," said the young producer. Nor did he see any reason why the Chaplinesque phase of "Gigot" can't be played up in the advertising campaigns. The film is budgeted at \$1,500,000 and is being shot in wide-screen, Eastman-Color for November release.

When an advertising man with box office "know-how" moves over on a new job, in our ever-changing job business, the weather-eye of the box office is kept on him, for a while. His is a big job of selling to the public. If he does it well, it's a plus for the theatre operator . . . That's why Meyer F. Hutner, newly elected vice president (in charge of advertising) for Astor Pictures is herewith congratulated on his new post. He has proven his ability with 20th Century-Fox, Samuel Goldwyn Productions and Warner Brothers . . . The measure of his past campaigns could only be gauged at one place,—the box office. And from that viewpoint can we say the future looks good for Astor's expected big money-makers "La Dolce Vita" and "Rocco and His Brothers." The former is already playing in about 50 cities. "Rocco—" goes into general release in October.

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Harmony, It's Wonderful

Few industries, or professions, find themselves so torn with inner strife, as the motion picture. Forgetting politics, which is not a creative art, man never fought so bitterly his fellowman in the same business as do the people in our three-billion-dollar industry. The animosity, the acidulous acrimony increase in power as the film business gets older and time's pendulum swings slower for many in it.

It is a pity that it is so. That it is so, the cynics want us to believe, is because of the strange nature of the film business. It is highly competitive, fiercely challenging, terribly hazardous. Fortunes sometimes are at stake if the wrong move is made. Each in fighting to protect his own interests is afraid the other will cheat him of his just due. Man's trust in his fellowmen is something left to the preachers of the gospels. Yet, so much of the product that we take to the market places of the world deals with the emotionalities that raise man's spirits to inspiring heights.

Battles on Many Fronts

Right now, on several major fronts, the industry lies strangled in costly embattlements. Of interest to *Harrison's Reports*, -- to name a few, -- are those which involve the distributor and the exhibitor. Some of the clauses in the exhibition contracts deprive the man who has investments in theatre property of fair and equitable return. The exhibitor lies caught in the vise. The servicing to the theatre man could stand improvement without added cost. The percentage squeeze could be loosened.

The other day an independent producer (a most charitable man) derided the practices of the exhibitor. The former, in strong language, said that the theatre operator was selfish, unfair, inconsiderate. The producer's wail of woe came about when a theatre operator found it necessary to pull his film and rush in another release. For all the big money the distributor had spent in bringing in his film, it failed to stand up.

The fact that a distributor spends big money on an ingenious campaign, is no guarantee that the picture will be well received by those who are baited by the campaign. If the release fails to do business, which means the exhibitor fails to derive some sort of reasonable return, the only thing left for the theatre man to do is bring in another release.

Industry Suffers Costly Ills

The foregoing are just passing examples of the human ills that beset our business. They need treatment
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Allied Is Grass Roots

Seldom in the history of the Allied States Association of Motion Picture Exhibitors has a meeting of the board of directors yielded so much harmony and action on important, pressing matters as the recent two-day meet in Detroit. A battalion of committees is already under way putting the blueprint of operation in work.

From the setup of a new class of membership, to protests against the continuing increase demanded in film contracts, to the necessity of changing damaging closing-time requirements by the distributors, to many other situations that will be fought for the interests of the theatre operator, everywhere, ran the agenda of the summer session.

"We pride ourselves in being a grass roots organization," said Milton H. London, executive director of Allied. "We're concerned with the fate of the local exhibitor, his problems, their solution, his future. Yet, we handle things in a far-reaching manner that raise them to a national level," said London. He also expressed great satisfaction over the state of complete harmony that prevailed throughout the proceedings.

Associate Membership Category

Where there is no local exhibitor organization, a category has been set up whereby these theatre men can join on an associate membership basis. The fees are nominal, in fact less than 50% of the regular membership charge. There are innumerable local situations that have been neglected. Now, with the associate membership, the local problems will be taken care of. The national association of Allied States will give these exhibitors valuable help they have not had before. There have been requests from two groups, already organized, but who had no charter from Allied. They want a charter.

The board directors deplored the costly time spent between exhibitor and distributor in the adjustment of contracts. The association will demand that fair terms be given the exhibitor at the beginning of a deal, rather than wait to make the adjustment after a film failed to do certain expected business.

United Artists will be prevailed upon to change a somewhat damaging clause in its exhibition contract. The "no right to exhibit between midnight and daylight hours of any exhibition date license" means that theatres must close at midnight. Especially for the drive-in theatres can this be injurious. However,

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**"1 + 1" (Exploring the Kinsey Reports)
with Leo G. Carroll, June Duprez,
Austin Willis**

(Selected Pictures, August; 115 min.)

FAIR. This Oboler obligato deals in illicit love, extra curricular romance, abortions, infidelity. Out of man's biological indulgences, though wrong, but a compelling temptation beyond control, the late Dr. Alfred C. Kinsey made a career, while his findings made for controversy that left its echo on the explorers who penetrate the physiological corridors. Arch Oboler, the Dostoyevsky of radio drama in the golden age of the medium, has taken the Kinsey Reports via his stage play "Mrs. Kingsley's Report" and fashioned it into an episodic motion picture. This nature of movie entertainment has a definite audience waiting for it. It will depend on the nature of the campaign to get these "want-to-see" folk into the theatre. There are phases that seem to get nowhere. But, much of the film is absorbing, because of subject matter. The emotional impact of the theme required powerful directorial guidance in order to squeeze all the dramatic juice "1 + 1" could add up to. This is not always in evidence. The photography is good.

A professor, Leo G. Carroll, delivers a lecture based on the Kinsey Reports. Such phases as "Honeymoon," "Homecoming," "The Divorce," "Average Man," "Baby," "Lecture Hall" are covered by the prof. As each episode rolls over the lecture hall, some one in the audience rolls over in his (or her) memory a tie in with his own experience. In flash-back form the real-life sequence dealing with their personal indiscretion segues in with the way Kinsey found it in his reports. Some of the characters selected fail to give overly impressive performances. At times the viewer wants to swing his sympathies over to their plight (they seemed always trapped on the treadmill of immorality) but you find no reason to do so. This is all the more unfortunate because most of the people flash-backing their individual stories of an off-beat love affair, a homecoming from a honeymoon that stood stripped of its romantic anticipation, were nice people. They may have had their firm moralities about the indiscretions they were wilfully committing. When the old professor finally concludes his talk and homeward plods his way, he communes with his departed wife. His disillusionment is a commentary on our times. And, as the late Kinsey tried to reveal, these are not the most moral and spiritually inspiring times.

This was produced by Arch Oboler. The triple-threat man also wrote and directed. Associate producer, Susanne Warner.

Adults.

**"A Cold Wind In August" with
Lola Albright and Scott Marlowe**
(Aidart Pictures, August; time, 80 min.)

FAIR. This sizzling romance between a burlesque strip teaser and a seventeen year-old boy can best be booked into exploitation houses where this type of film fare is acceptable and perhaps expected. It is not suitable for the family trade nor for impressionable youngsters with its frank language. There are down-to-earth scenes that may shock some people. The story is unusual because it is frank and off-beat. The characterizations are good while the direction is simple

**"The Big Gamble" with Stephen Boyd,
Juliette Greco and David Wayne**

(20th Fox, September; time, 100 min.)

FAIR. The wilds of Africa provide a fine setting for the sometime suspenseful adventures and occasional humorous carryings-on of two men and a woman. The entry moves at an interest-holding pace. The acting, direction and production are expert. The subject, getting a huge truck to its destination in a little-known section of Africa and how three people got to know each other in the process, is off-beat. A sneak preview audience seemed to have a pleasant time during the proceedings. The color by DeLuxe in CinemaScope is particularly effective here and the film could do alright as part of the program or even in a booking in the art spots.

After Stephen Boyd marries Juliette Greco, he takes her home to meet his family in Ireland which is more or less ruled by his aunt, Dame Sybil Thorndike. He interests the latter in investing in a scheme to form a trucking company in Africa and she persuades the others to do likewise. They agree on the condition that Boyd's cousin, David Wayne, go along to watch over their investment. After some complications with customs, they get the ten-ton truck rolling through Africa with a load of canned beer on which Boyd hopes to make a profit. Wayne falls in love with Greco when she is kind to him. Their way is hard and they get lost, face obstacles on the roads, etc. When they run into Gregory Ratoff, Boyd asks him to guide them, but fires him when they catch him stealing. A swollen river further obstructs their way and when this is overcome, their brakes fail. The truck comes to a jolting halt just a short way from the town they are seeking. The road ahead looks promising and even Wayne has grown in stature all the better for the experience.

It was produced by Darryl F. Zanuck and directed by Richard Fleischer from an original screenplay by Irwin Shaw.

General patronage.

and direct and the production values are adequate. It should be remembered, that the Legion of Decency has condemned the film in no uncertain terms. The photography is fair.

Strip teaser Lola Albright likes to take a vacation from her vocation each summer becoming just another apartment house dweller. She has been married several times and indulges in an affair as whim dictates. When the seventeen year-old son of superintendent Joe DiSantis, Scott Marlowe, shows up to repair her air conditioner, she is attracted to him. Another affair is under way. He becomes experienced under her guidance, but this time she falls in love. She doesn't inform him she is in burlesque and he is shocked when she accepts an emergency booking. They have a fight and all seems over. She tries to rekindle the spark, but he is more interested in making out with girls closer to his own age and she is on her own again.

This was produced by Philip Hazelton and directed by Alexander Singer. The screenplay is by Burton Wohl.

Adults.

**"You Have To Run Fast" with
Craig Hill and Elaine Edwards**
(UA, August; time, 71 min.)

FAIR. This cops-'n-robbers melodrama is just a moderately interesting little film that will get by as a lower half feature on the program with a mediocre plot, fair acting and passable production. There is little to recommend this tale of a witness to a gang-land killing, who goes into hiding when the police are unable to jail the killers and the head of the gang. The cast is composed mainly of unknowns and the photography is only average.

Two men, gang leader Grant Richards and henchman Ric Marlow bring an injured detective to the office of Dr. Craig Hill. When he dies of his injuries, Hill is able to identify the men thereby becoming involved with the underworld, which has orders to kill him. When police protection proves ineffectual, Hill runs off disguising himself. He takes a job as a clerk in a sporting goods store in a small town. He lives in a lodge owned by crippled Willis Bouchey and his daughter, Elaine Edwards. Richards, in hiding, orders henchmen Shep Sanders and John Apone to find him and kill him. They are not sure whether the store clerk is their man and Richards arrives on the scene to make the identification. Deputy sheriff Brad Trumbull recognizes Richards and is shot. Hill abandons his disguise to perform an emergency operation on Trumbull which is interrupted by the arrival of the killers. Sharpshooter Bouchey turns the tables on the killers and Hill's running days are over. He and Edwards can now plan a future together.

It was produced by Robert E. Kent and directed by Edward L. Cahn. Orville H. Hampton wrote the screenplay.

General patronage.

Reviewing Sex Themes

That this year will see an unusually large number of releases based on that box office "come-on" -- sex, has been evident for quite some time. For many theatres most of these stories can be of tantalizing power at the box office. For others, it will evaporate into tranquilizing passiveness on the movie goer. It has been proven, that sex themes, for all their exciting impact, are of delicate nature, and must be handled accordingly.

As *Harrison's Reports* reviews the sex pictures going out for release, we do so for exhibitors throughout the nation. Not all theatres will get the same results from the same picture. Playhouses in the big metropolitan areas may not fare the same as theatres in the smaller communities. One's meat, is another's poison. What makes it so, are the people.

The exhibitor must know his patronage. He must know its response to the sex pictures. With that as a guide, he must apply our reviews on sex pictures to his own, particular situation. He must attune his campaign not alone to the box office response of the release, but he must square his local campaign to the tastes of his people. Baiting the wrong patrons, with even slightly misrepresentative exploitation "come-on" may beget the exhibitor some extra shekels at the box office for the while. But it will prove poisonous when the properly handled sex theme comes his way for truly big returns from a wider area of clientele.

**"Bridge To The Sun" with
Carroll Baker and James Shigeta**
(MGM, August; time, 113 min.)

GOOD. Highly interesting is this filmization of the autobiography of an East-West marriage, which survived the terror and hardship of World War II. Much of the film was made on location in Japan and this adds considerably to the attractiveness of the film. There should be a good-sized audience awaiting the drama since it was published as a book in 1957 and then as a Reader's Digest condensation. Leads Carroll Baker and James Shigeta capture the heroic and tragic qualities of the story. Expert direction and production guide them well. With something extra in the way of a campaign, perhaps one slanted at women, the film could give a good account of itself. The photography is fine.

When Carroll Baker, a young Southern girl, attends her first diplomatic party at the Japanese Embassy in Washington, she meets attache James Shigeta. After several subsequent dates, they get married despite the objections of the Ambassador, who sees his career being hurt, and those of her aunt. When Pearl Harbor brings on war and the Japs are to be sent home, he begs her to remain in the U.S. but she insists on going along. She and the daughter, born to her, go through much as an alien in Japan and Shigeta himself is subjected to a hard time because he doesn't agree with the aims of the war lords. Baker and the girl are forced to seek shelter in the country and Shigeta has to go into hiding to avoid arrest. When the war ends, Shigeta is revealed to have a fatal illness and he sends Baker and their daughter home with the knowledge he is to die in a few months.

This was produced by Jacques Bar and directed by Etienne Perier. The screenplay is by Charles Kaufman based on the autobiography by Gwendolen Terasaki.

General patronage.

Previews for Opinion Makers

The "come-one, come-all" mob-scene previews are on the march as the new season gets under way. Long before some of the big films reach their first runs, publicity departments think it good lineage and costly air time (for free) to invite a big list of journalistic opinion makers... To be sure, these are members of the working press. They belong at these free-for-alls. Also of importance to these previews are exhibitors, executives, representatives of organizations interested in films, etc... But, hardly so many others who find their way to the invitation lists. Home offices can do well to prune their lists, for if all those who come early and throw coats over a row of seats (for their late-arriving friends) would respond with lineage or air time, the film release would beget itself an all-around press second only to President Kennedy... Samuel Goldwyn once asked us, as he witnessed a seemingly endless series of previews: "How many of these do you have to hold before a producer can make a dollar."

Harmony, It's Wonderful . . .

(Continued from Front Page)

ment. On one hand, the exhibitor is justified in protecting his investment. The producer-distributor, on the other hand, thinks only of his release. The two refuse to see eye-to-eye. Multiply that many times over, in many different ways, and you have some real bitterness erupting from our celluloidic Mount Olympus.

Nothing is so costly as time, effort, mounting blood-pressure given over to the building of hostility. The protagonists are high-priced men in whose hands rest many of the destinies of the industry. In a world full of distrust and human misunderstanding, the men in the film business can render a service both to themselves and to the industry by trying to orchestrate imaginary hatreds into a song of harmony.

On the threshold of a new season, we should all dedicate ourselves to the proposition that if we're to be trusted by others, the best evidence is to show the others how implicitly we trust them.

Allied Is Grass Roots . . .

(Continued from Front Page)

board members feel that UA will rephrase this clause in their contracts.

Less Long Runs; Road Shows

Allied States would like to see less road shows; also less long runs. Both tend to destroy the box office value of the regular release, the board pointed out. "Nor is the industry in general gaining much by this nature of operation," said London. "Frankly, the long runs, the road shows are killing the industry."

It was announced at the board meeting that the Allied States annual convention will be in Miami Beach, December 4-8. Ben Marcus (of Wisconsin) is convention chairman. The proposal to change the name of the Allied States Association of Motion Picture Exhibitors is still under committee advisement. Marcus is chairman of that tribunal.

Allied gave considerable time to the 16mm situation. It needs immediate attention by the distributor and proper correction, the board contended. As it is now, and has been for quite some time, the 16mm-er is in direct competition with the distributor's own product, -- the percentage pictures. While contracts provide that no such nature of costly competition be allowed to exist, nothing much has been done about the 16mm state of conflict.

Allied president Marshall H. Fine was highly pleased with the progress of the board meeting. Once again, the unusual spirit of harmony was commented on. It was all indicative of the progress that will be made by the various committees empowered with the solution of pressing problems, he said.

When the board holds its Fall session (three days preceding the convention at Miami Beach) reports of progress and achievement can be expected in big number. All those in attendance were agreed that this is one of the most crucial test-years in the history of exhibitorhood. That Allied will meet the test, was the avowal of the board members as the summer session finally came to a close in the late hours of the second night.

Personal Journalism

Elsewhere, in this issue, we deal with Allied's contention that, "Road shows are killing the industry." At a press conference, the other day, the man from HARRISON'S REPORTS picked up a statement made by Harold J. Mirisch, president of Mirisch Company, makers of the \$7,000,000 "West Side Story." Mirisch said, "Road shows are something the public will accept." He felt that neither the producer of a big film, nor the exhibitor can decide the issue of road shows. "Only the public," he emphasized . . . Mirisch did admit that there are times when the wrong kind of film is given the road show treatment . . . In five key cities alone, and with the release of "West Side Story" several months off (October in New York; December elsewhere) the advance sale has already passed the \$250,000 mark, it was pointed out by Arnold M. Picker, executive vice president of United Artists.

Of all the media of advance publicity, few are so effective as the one-liners in the syndicated gossip columns. The more popular columnists reach out to many millions of readers . . . The industry is not without full knowledge of what this advance build-up can do to a film, long before its arrival at the box office. Pithy, staccato sentences can be lost in the flow of publicity on a picture. But, the value to the film, is that the title keeps on being repeated over and over again in these various columns with their powerful circulation strength . . . Most home offices pay well its specialist who is known as the "column contact." For instance, "Splendor in the Grass" right now is one of the films enjoying column attention. It is bound to have its impact on the box office via the "want-to-see" route.

More about hard ticket films: "The Four Horsemen of the Apocalypse" will most likely be a road show release. That's the opinion, right now, of Vincente Minnelli, producer-director, who has just completed work on the \$5,000,000 M-G-M thundering war story. This was the one film he wanted to do at this stage of his career. "It's because of the times we're living in," he told us. "The threat of war, the certain destruction of nearly all mankind (if war comes) the symbolism, the prophetic, tragic ironies of "The Four Horsemen --" have their impact on our own way of uncertain life right now," he said . . . Minnelli and the M-G-M officials hope to get the film on the road to its hard ticket stands by December so that it can qualify for an Academy Award. The movie-maker was given a new five-year contract by the studio before he left for New York . . . "I've been with M-G-M for 20-years," he said proudly. He pointed out that for all the internal wrangling that went on recently, those employed on the lot were never disturbed in their picture-making assignments. Whatever the power-politics that were playing themselves out for the control of the mammoth major, the producers-directors continued turning out their films as if nothing serious was happening.

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The Price of Censorship

The never-ending battle against the evil forces of censorship of films looms big this coming year. The elements in favor stand strongly arrayed with strange moral propensities. Those against some of the forms of censorship (now taking their toll on films) take refuge in a constitutional guarantee, man's inalienable right of freedom of speech and freedom of communication.

Caught in the riptide of local and state censorship recently were "The Virgin Spring," "Saturday Night and Sunday Morning," "Never on Sunday" to recall the most embattled releases. In one instance, a theatre manager, on refusal to abide by the rulings of the local censor, begot himself a hefty fine of \$2,600. The town, ironically enough (Abilene, Texas) is virtually the birthplace of former President Eisenhower. However, there's promise that some of the sting may be removed from the Abilene ordinance, and complaints against local theatre operators may be dropped.

Pornography, Obscenity, Vulgarity

Some local and state censorship lean for support on such violations of moral decency and the infringement on good taste as pornography. Others go into action when they deem scenes, dialogue, parts of the plot structure as being obscene. From each category stem the bypaths of rape, suggestive sexual perversion, offensive, off-beat love-making and other alleged violations of the purities and decencies of social behavior.

Pennsylvania, parts of Texas, Kansas, yes, and New York, have censorship of films in one form or another. There are other places where the censorial scissors are going to cut into many a release if the forces against interference with man's freedom of speech and freedom of communication don't unite in bigger number and stronger determination to fight this evil. It is plainly in violation of man's constitutional rights in and out of the motion picture industry.

Producers Tackle Homosexuality

If the picture looms gloomy, some of the American producers are ready to unleash a loud holler and a big hoot when they get ready to release some of their so-called controversial, earthy product this year. They're going to play up, for instance, the theme of homosexuality so bold and so fearless that nothing but an avalanche of protest must result. And, that's baiting the box office with the right kind of a "come on," heated controversy.

(Continued on Back Page)

Single Features Loom Big

Before the departure of Edward L. Hyman for the Catskill Mountains convention retreat of company affiliates, the man from *Harrison's Reports* drew some opinions from the vice president of American Broadcasting-Paramount Theatres re the inter-industrial football that usually gets kicked around on the eve of a new film season, the single feature.

The pros and cons on the controversy are having their say in the trade prints. Hyman is a strong proponent for single features. "The trend is definitely for it," he said. "The practice cannot be applied generally. The exhibitor must gauge his situation carefully. The single feature policy will succeed only if it is applied properly. Flexibility should be the guideline."

The AB-PT executive is almost certain that this coming season will see more guaranteed blockbusters released than ever before. "And, that will determine the feasibility of the idea of giving the movie audiences one big, quality film supported by the right kind of shorts," Hyman said.

Big Films, More Playing Time

He pointed out that the proper kind of truly big film can consume more playing time (twice as much) than any double feature even of fair quality. "We know it from our own experience," he said. Hyman recalled the surprise results of "Cat on a Hot Tin Roof." "We single-featured it in many towns which, for years, were entrenched in the double-feature policy. 'Cat' ran up records everywhere we played it by itself."

Hyman gave the movie going audience credit for being able to recognize quality. "Give them a quality release and you won't hear them complain that they miss the second feature," he pointed out. Some of the "lost audience" is slowly finding its way back to the theatre, Hyman said using his own circuit as an example. He agreed with our findings (summed up in a box elsewhere in this issue) that this August was disappointing at the box office. "It shouldn't have been," he told us frankly. "Especially when you consider that 1960 saw the best August in six years."

Non-Committal on Tv

He left us with this thought: "Big or small theatre operator, this is the year when exhibitors who roll up their sleeves and go to work in putting over every film that holds promise of big returns, will be the happier for it. We must realize that all the distributor companies, all the time can't go all out for all their releases. We exhibitors have our responsibility, too!"

(Continued on Back Page)

**"Invasion Quartet" with Bill Travers,
Spike Milligan, Gregoire Aslan,
John Le Mesurier, Maurice Danham**
(M-G-M, Current; 87 mins.)

FAIR. This was meant to be British simplicity at its modest best. But, the end results don't prove it. For all the falling-off-a-log charm of the heroic quartet, the whole war-tempoed charade fails to come off as cinematic entertainment that rises to enjoyably rewarding heights. The British gentry, though hospitalized, swear vengeance on Big Hermann, a long range gun, and big brother of Big Bertha. They go off to destroy the monster. The story is loosely stitched together. With each rising moment of expected dramatic impact, it continues to fall apart. With the stakes so big, the destruction of this terrible marauder hiding underground in occupied France, is done with far too much ease. It fails to be convincing. Our Britishers make of it all almost a tongue-in-the-cheek spot of cricket. The awesome challenge of the encounter called for stronger, more forceful treatment. It isn't there. Photography is good.

At a military hospital, in England, men and officers wounded in action are slowly convalescing. Their "out-of-action" status makes them restless. When Big Hermann continues to spill his shells on them, some of the men begin to cook up a scheme to put Hermann "out-of-action." Bill Travers and Gregoire Aslan begin plotting the destruction of the metallic beast. Soon, Spike Milligan joins them as he sees his visions of eternal glory. John Le Mesurier is the fourth. They soon land on the coast of France and go about locating the big killer. While each step of the hazardous way is punctuated with the guttural command of enemy "Achtung!" they're soon shouting "Achtung!" themselves. They're in the cave where Big Hermann rolls in after his death-dealing blows. The manner in which Hermann is destroyed is one of the few highly exciting sequences of the film. Their heroic work over, and about ready to reap their rewards, being allowed, officially, to get back into action, when the quartet is informed, there is another menacing killer, Big Adolph. We see the quartet heading off into the distance in the direction of Adolph. They're ready to prove that if "there'll always be an England," there'll never be a Big Hermann, a Big Adolph, or their brethren as far as they're concerned.

It was produced by Ronald Kinnoch, directed by Jay Lewis. The screen play is by John Briley and Jack Trevor Story. It's taken from the book by Norman Collins. General patronage.

**"Teenage Millionaire" with Jimmy Clanton,
Rocky Graziano, Diane Jergens,
Zasu Pitts, Joan Tabor**
(United Artists, August; 84 mins.)

FAIR. This is a rock-'n'-roller that must have been written with the blunt needle of a disk-jockey turntable. The story of a wealthy teenager who's given to whiling away time by playing popular records is run-of-the-mill stuff. Whatever the adults reaction to this musical cacophony, it makes sense for the teenagers of the land. Today, 84% of the nation's radio time is given to programming this jazz-mania, rock-'n'-roll. It's a big, powerful, swoon-drenched trend. This film goes along with it. You can cash in on it.

The disk jockeys in your locality should be harnessed to this promotion. The photography is a mixture of black-and-white and the harsh splashes of color.

Briefly, we deal with a youngster (Jimmy Clanton) who has fallen heir to a mess of millions. His knuckle-knarlign aunt (Zasu Pitts) has to watch over the lad. She hires Rocky Graziano to play rough-tough big brother. Wherever the rich teenager goes, there goes Rocky. Clanton has few exciting outlets for his restlessness. Playing the latest records, however, is his passion. As he spins the tunes, the songsters break out on the screen gyrating, twisting, pelvising, shouting. Flooding their antics is a harsh splash of Musicolor. Each performer is dipped in a different hue. The rich teenager records a song, it makes a great hit, disk company caliphs want to press it for big sales. There are romantic misunderstandings, he gets his draft notice (which makes him very happy), there's a going-away party. Every little misunderstanding gets a new, bright meaning of its own. "Green Light" (Clanton's tune) sweeps over the gathering as boy holds girl (Clanton and Diane Jergens in dance embrace) and say to each other, "They're playing our song." The Musicolor tunes bring on Chubby Checker, Bill Black's Combo, Vicki Spencer, Dion, Marv Johnson, Jack Larson. Also appearing, Sid Gould, Maurice (Doberman) Gosfield.

It was produced by Howard B. Kreitsek; directed by Lawrence F. Doheny. H. B. Cross wrote the story. General patronage.

**"A Thunder of Drums" with Richard Boone,
George Hamilton and Luana Patten**
(MGM, Sept.; time, 97 mins.)

GOOD. The tough job faced by a small unit of the U.S. Cavalry of keeping order in sparsely populated Arizona and of catching up with bands of Indian killers makes for entertaining film fare. Interest is well maintained throughout because of the off-beat complexion of the story, also because of the difference in the characters therein. There's action, suspense and drama and there's also competence in the performances by the cast with Richard Boone, of television fame, particularly noteworthy as the harrassed commander. The presentation is attractively presented in CinemaScope and Metrocolor and it looks like it should do alright as part of the program. The photography is very good.

Lt. George Hamilton, son of a general, arrives at the Army post commanded by Captain Richard Boone and this veteran decides to toughen him up before putting him out in the field against hostile Indians. A patrol returns with several troopers dead from Indian ambush; also a little girl whose mother and sister were attacked and killed by the Indians. Hamilton finds a former girl friend, Luana Patten at the fort. She's betrothed to marry Lt. James Douglas. The old passion reasserts itself and they are soon in each other's arms. The action is witnessed by private Charles Bronson who tries to blackmail Hamilton and a fight is the result. Douglas returns to report large bands of Indians and a later engagement party is interrupted by a settler whose family was murdered. Douglas is again sent out with a small patrol after he discovers conditions between Patten and Hamilton, with a larger force led by Boone to follow.

The latter takes Hamilton along and they find the bodies of Douglas and the others in the patrol. Boone and Hamilton set a trap for the Indians who are wiped out and Hamilton returns with the proper seasoning. They arrive in time to find Patten returning east and Boone consoles him with the thought—bachelors make the best soldiers.

This was produced by Robert J. Enders and directed by Joseph M. Newman from a screenplay by James Warner Bellah.

General patronage.

"The Young Doctors" with Fredric March, Ben Gazzara and Dick Clark

(United Artists, In Release; time, 100 mins.)

VERY GOOD. This drama of men in medicine is interesting and intriguing entertainment. How doctors and their associates feel and act as they complete their hospital rounds, as they confront patients and their own associates is absorbing most of the time. How the young men of medicine clash with their elder counterparts over methods and procedures is interesting. It is particularly effective because of the authentic backgrounds and settings, also because an extremely competent cast combines its talents under able direction and comes up with an effort that holds interest on high throughout. Realism is one of the keynotes even to discussing cadavers, causes of death etc., as they are on-camera. This plus the grimness of certain parts of the story makes the result a bit questionable as far as the very young are concerned. Audiences of a mind for good drama, should be well entertained. The film was made in cooperation with the American Medical Association. The photography is fine.

Ben Gazzara is named assistant to veteran head of the pathology department, Dr. Fredric March, at a large hospital. Gazzara sees a need for immediate change in operation, in cleanliness and in equipment. This incurs the resentment of March. Gazzara and student nurse Ina Balin meet and date. A romance develops. Interns Dick Clark and his wife, Phyllis Love expect a baby after having lost the first because of blood complications. Clark is determined that this not happen again. Love's doctor at the hospital, Eddie Albert, agrees that all possible tests be made. Gazzara suggests three, but March doesn't want to order extra materials and decrees two tests are sufficient. Balin is troubled by a pain in her knee and Dr. Aline MacMahon suggests an x-ray which shows a tumor. Tests do not establish whether it is malignant or not and the decision whether it must be amputated is left up to March. Love's baby is born prematurely and complications do ensue due to the lack of the third test important to the baby's survival. A sample of the infant's blood is sent to an outside lab and it develops that the baby's blood must be changed. March is visibly affected. He also orders Balin's leg to be amputated ruling that the tumor is malignant. He is later proven right. Although everything works out, March decides that it is time he retired and he turns over the lab to Gazzara.

This was produced by Stuart Millar and Lawrence Turman and directed by Phil Karlson. The screenplay is by Joseph Hayes based on a novel by Arthur Hailey.

Not for the very young.

"Greyfriars Bobby" with Donald Crisp, Laurence Naismith and Alex Mackenzie

(Buena Vista, October; time, 91 mins.)

GOOD. Walt Disney's newest offering is based on a cute page allegedly from Scottish history where in a wee terrier endears himself to many in the city of Edinburgh. The book has become required reading in a number of schools of the world and many should be wanting to see the film version of the well-known story. Quite a few of the scenes are warm and the climax is particularly touching. The beauties of the Scotch city and countryside are wonderfully captured in Technicolor. The cast does well by the story and the direction and production are very effective. A typical Disney promotional campaign should create a healthy curiosity on behalf of the film. With the "want-to-see" build-up it should be well received. The photography is expert.

When elderly shepherd Alexander Mackenzie loses his job and is taken to Edinburgh by his employer-farmer Gordon Jackson, a small terrier named Bobby follows along even though Mackenzie disclaims ownership of the lonely animal. The old man is sick and the dog summons innkeeper Laurence Naismith where Mackenzie ate when he came to town. Naismith feeds him and goes for a doctor, but the old man fearful of being hospitalized, wanders off to a decrepit lodging house. He dies there in his sleep. He is buried in the Greyfriars churchyard. Bobby is determined to be with his master even if only to sleep on his grave. Caretaker Donald Crisp tries to keep him out. When this is impossible, he offers him his cottage as a home, but he stays there only a part of the time. At other times, he is with Naismith, who feeds him. The children of the area also spend sometime with the little mongrel at play. When a policeman summons Naismith to court to force him to pay for a license, he disclaims ownership and refuses, because of principle, to pay. With the dog's life at stake, Crisp and his wife try to pay for the license. Naismith objects claiming they are not the legal owners. The children of the area show up at court with a collection of pennies to pay for the license. Chief justice Andrew Cruickshank is so impressed by the affection the dog has inspired. The jurist has a special collar made up giving him the freedom of the city. Nights he sleeps on the grave of Mackenzie. Days he is with those he likes.

This is a Walt Disney production with Hugh Atwood executive producer. The director is Don Chaffey and the screenplay is by Robert Westerby which is based on the story by Eleanor Atkinson. Family.

August Not Good for Box Office

As August gets ready to draw up its totals, for most of the nation,—it's quite apparent,—it wasn't an eventful month. Neither the expected upsurge in business, nor the improvement in product came through . . . The eastern seaboard was pelted with heavy rainfalls that made staying at home the easier thing to do. The big week-ends at the drive-ins were washed out with near-deluges . . . The promise theatre operators were looking forward to to bail them out of the sluggish summer pickings were a few assured pullers-in. That failed to materialize.

Censorship...

(Continued from Front Page)

Since this drum-beating will precede (by many months) the arrival of this one-time forbidden theme, homosexuality at the theatres of the nation, the sum total of it all is simple: When the pictures open there should be a waiting audience. Controversy creates excitement. Excitement arouses interest. That's the line of reasoning of the producers.

Otto Preminger, strong advocate of bold, overpowering themes will come in with his "Advise and Consent" via Columbia. The industry will long remember the way Preminger crippled some of the production code "thou-shalt-nots" with "The Man with the Golden Arm." William Wyler has given the green light to the United Artists publicity forces to arouse the public that "The Children's Hour" will be tick-tocking its way.

Bold Themes Need Delicate Handling

Nor will the exploiters in reaching out for big publicity build-up for such films forget that they're subjects that need delicate handling for proper "want-to-see" impact. Also of importance, is "The Devil's Advocate" which will give Warner Brothers a stake in the drive to put over the preliminaries on a strange one-time verboten kind of movie entertainment, the plot-structural alchemies of the homosexual (and lesbian) and their place in our modern society.

These films, themed to the raw, bold approach of biologically maladjusted life and the mistakes of mother nature, will hope to reach out to many adults who constitute part of the movies' "lost audience." Brilliantly produced, delicately handled, properly sold and showmanly treated the release of such stories will be watched carefully. Perhaps these strong, determined departures from much of the sameness of yesterday into these new, challenging earthy vistas that beckon the bold warriors today, may well add up to a more rewarding tomorrow.

To be sure, in creative fields, departure from the norm are signs of progress. But, with every such challenging move there is danger. The crash-through to themes formerly forbidden by the Production Code will provoke some of the official sentinels and self-appointed monitors. They stand guard against the entrance to the screens of the nation's theatres of so-called sordid stories, the inference of sex perversion, plot-structures in bold violation of accepted good taste and their like. Producers must bear in mind that some of the story departures will be met with opposition not only from the forces of legalized censorship (where it exists), but by the clergy, civic and women's groups and other agencies which will battle against the encroachment of some of the themes with which the bolder producers are willing to experiment at great cost and threatening trouble. These moral-minded "do-gooders" are not concerned with Production Code leniencies.

If you lend an ear to some of the distant noises, you can hear the frightening (if illegal) threat of "boycott." While it isn't yet coming, officially, from organized exhibitor groups, there is the sound of discontent nevertheless as the new season's bold nature of product is dealt with in company pronouncements.

Personal Journalism

Bing Crosby continues to be unimpressed with the quality of foreign films reaching the theatres of the nation. Nor does the outspoken Crosby think they merit the paeans of praise heaped on them by the American critics . . . The actor-crooner-millionaire is especially critical of the product shot in the streets of Italy, "--with a Brownie camera." Crosby still favors home-based (Hollywood) product. Yet, his and Bob Hope's "Road to Hong Kong" will be a product of England (Shepperton Studios). Which may have been the reason for a British movie official to make this boast: "The film business is moving from Hollywood to Britain."

From those athletic fields, untouched by the art of Thespis, has come some of today's Television stars. Whatever their dramatic shortcomings, they fit into Tv's pattern, talent hardly being the stronger, cohesive skein . . . The seeming success of the athlete in Tv has inspired several film producers to latch on to the idea. And, some of tomorrow's releases will see quite a few of our athletes playing roles . . . To be sure, their value to a film is mainly, exploitation. Properly ballyhooed, the mahatmas of muscle may be able to draw some of their following to the box office. But, for the big screen to emulate the small screen's preoccupation with these non-acting performers delivering their expressionless mumbo-jumbo dialogue would not prove overly successful in the long run. The demands for acting talent of the films are too big! The playing field is hardly the proving ground for tomorrow's Academy Award winners.

Single Features...

(Continued from Front Page)

When we questioned the continuing power of Tv to keep the people glued to their sets at home, by-passing the promise that they'll "get more out of life" by going out to a movie with the whole family, the vice president of the Tv arm of AB-PT said, "I'm in a position where I've got to carry water on both shoulders."

But, beyond the pale of the big circuit operators with their first-run situations, stands the smaller, subsequent-run exhibitor. He continues to wait and sweat it out before the blockbusters come his way. By the time he gets these sacred cows, most of the profits have been milked out of them; the greater portion of "want-to-see" moviegoers have already gone and seen these highly exploited releases during their long, extended runs.

From the viewpoint of *Harrison's Reports* the trend toward the single feature may be a boon in many localities and for many theatre operators. But, for the smaller exhibitor, it must be remembered, hope of survival is not only the quality of which AB-PT's Edward L. Hyman speaks, but quantity of film fare. In such lesser runs, and for the economic protection of the theatre operator, the double feature is far from getting ready to say "good bye" as the single feature takes over.

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Vol. XLIII

SATURDAY, SEPTEMBER 2, 1961

No. 35

New Theatres; Old Fears

There are men on the exhibiting end of our business who have great faith in the destinies of the motion picture. They show it, by daring to invest many millions of dollars in the construction of new theatres. They do it in the face of ominous warnings from the pessimists that these are not yet the times for theatre expansion, nor new construction. In no other line of business has the pessimist (the disbeliever) so little reason for existence, as in the movies.

Yet, he finds himself pretty well off in this business that is built out of the core of abiding belief and enduring optimism. Though parasite he is, he succeeds in sucking out of the marrow goodly returns as he leaves to others the blueprint of tomorrow and the gamble it entails.

In New York, six new playhouses are in the course of construction. Several weeks ago we dealt with five of them in detail. Announced, a long time ago, was the mammoth theatre to rise in a Long Island shopping center. In a fortnight it will be ready for business. Out in another shopping area (Philadelphia) the other day, a Stanley Warner (1,200 seater) opened its doors to the suburban trade. Thus as the sprawling department stores swing to the outskirts of the big city, the theatre, with plenty of room for parking, does likewise.

Dispelling Fear of Toll-TV

The fear of toll-TV that continues to swing over the investments of theatre men, like the sword of Damocles, fails to deter the enterprising exhibitor with plans for new playhouses. They're going ahead full steam-shovel knowing that the battle for a grand scale toll-TV across the nation won't be won too soon, nor too easily. The exhibitor knows that for every Zenith or Telemeter spending millions to advance their money-battle for toll-TV, there are going to be so many more Joint Committees Against Toll-TV fighting the fearless fight of the courageous and the enterprising. For all the shouting and hollering by the highly-paid drum-beaters in the employ of the toll-TV interests victory, if it ever comes to pass at all, is a long, long way off. What will make it so are the legal roadblocks being put up against the invasion of toll-TV.

Spurred on by Wall Street's faith in the yield from theatre properties and motion picture investments, there will be easier access to the millions required for proper financing of new theatres. There is a new day a-dawning on the motion picture horizon. And, it is a brighter day for those who know how to read the writing in the skies. Faith is the big message.

(Continued on Back Page)

Neighbors' "Must," -- Doubles

It's a long way off before the neighborhood theatres will be able to join the proponents for single features. Emanuel Frisch, speaking as the man in charge of operations for the 26 theatres that make up the Randforce Amusement Co., exhibitor pioneers in Brooklyn and Queens (New York) does not see the move toward single features as a successful one as far as the neighborhood theatre is concerned.

"Our patrons want two feature films every time they come to our theatres," said Frisch. " -- and, that's what we intend giving them if we hope to hold our patronage and satisfy their movie expectations." He pointed out that the circuit heads who plan to get by more and more on the single blockbuster feature will be able to depend on only about 15 to 20 of such releases a year as being big in entertainment scope, pulling power and box office revenue. He fears that that is not enough to sustain the policy on a regular basis.

Neighborhood Patronage Demands Doubles

As an executive who sees about 200,000 admissions at his theatres, weekly, he has to be sure that even in programming the double feature bills, they be good and full of the quality of entertainment. "Or else, you can't hold your patronage," he said. Frisch pointed out that, " -- the movie goer is a careful shopper. Let the theatre up the street offer him more than what you're selling and you'll hear from the patron, if you haven't lost him altogether. In their own silent way, they go where there's more for the spending dollar."

In his interview with the man from *Harrison's Reports* following Edward L. Hyman's (American Broadcasting-Paramount Theatres) story in last week's issue, the Randforce treasurer made this clear: He was speaking only from his own experiences and as operator of his company's theatres. It was not to be construed that the opinions were those of the president of the American Congress of Exhibitor, an office which Frisch now holds.

To Those of the Faith

Le-Sho-No To-Vo

Tick-U-Sei-Vu

The Very Best Wishes for

A Happy New Year

**"Splendor in the Grass" with Natalie Wood,
Pat Hingle, Audrey Christie, Barbara Loden.
Zohra Lampert, Warren Beatty**
(Warner Bros., October; 124 mins.)

VERY GOOD. The day Jack Warner sent us a long communique from Burbank blasting the hit-and-run role of the independent producer in a business which calls for stability and responsibility, his New York office called us in to see this one. Yes, you guessed it, -- this powerful film, full of the entertainment goodness that makes for big box office, is the product of an independent, -- the reliable Elia Kazan. It has the mark of stability and is the result of directorial, productional, professional brilliance that are not without a background of profound responsibility. While the film is rampant with torrid love, loose sex, hooch-orgies, submissive rapings, call-girl entanglements, these biological preoccupations with the flamboyantly sensational do not blow up the story into a soap-opera bubble. The emotional cheapness and the sordid crudeness that are evidencing themselves in so many of the yarns being spun, these days, out of the sexual pattern of young, immoral behavior is not to be found here. Instead, you find a poignantly appealing and warmly touching performance of lovely Natalie Wood that gives the story meaning. The seasoned youngster reaches new heights of dramatic achievement. She carries well the greater portion of the 124 minutes of action. Warren Beatty makes his debut in this one, and his inexperience shows up before the cameras. Most of the star performances are of high quality, although at times they do fall victim (innocently) to hokey interludes.

The time is the mid-twenties; the place, a small town in Kansas. Natalie Wood and Warren Beatty are in love. Their dream pattern is wrapped up with an early promise of marriage. For small town youngsters, they are imprisoned by poetic-like ideologies and philosophies. They hold them clean and dear to their hearts in spite of the tumultuous explosions of young, impassioned, strong desires of the flesh. Miss Wood's flibberty-jibberty mother (Audrey Christie) has strange ideas about sex, which she tries to pass along to the confused girl. Beatty, on the other hand, gets the wrong kind of answers from his gruff, brusque father about women and sex. Disturbed by the raging emotions within him, Beatty decides not to see Miss Wood lest the dam of pent-up desires break loose and an innocent violation may be the result. He responds to the advances of another girl, rich in the art of tantalizing men. He is inducted into that strange world of release and satisfaction. Miss Wood is witness to the preliminaries of the act. She takes it so to heart, that she suffers an emotional collapse. Her need for psychiatric treatment is apparent. But, her parents don't think so. A few more plunges into her strange behavior pattern finally finds her fleeing to the raging river ready to kill herself. She is rescued, sent to a mental institution, undergoes treatment, meets a patient-doctor, is cured and goes back home. The one person she wants to see is the man she still thinks she loves. With two girl friends, she rides out to his ranch. Beatty, weakling, coward, failure (at Yale) is now married to the girl from the pizza-pie restaurant. As if Miss Wood and Beatty never knew each other before, they seem like entirely "new people" to one another. The ironic past now

slips aeons into the never-was. Each will face his (or her) own future. He in his married happiness, she the wife of the young doctor. The Technicolor photography gives the story additional scope and beauty.

This was directed by Elia Kazan, written by William Inge. Inge also was associate producer. Marguerite James wrote the script. The film title is derived from a Wordsworth poem.

Not for the very young.

**"The Great War" with Vittorio Gassman
and Silvana Mangano**

(Lopert Pictures, Current; 118 mins.)

FAIR. This is the product of that Roman trojan of the cinema, Dino De Laurantiis. But, the master craftsman fails to live up to his reputation in this one. Maybe he wanted to make an easy-going lark out of the grim business of war, killing, heroism, cowardice, and a prophetic finale before a firing squad. While there isn't much fun in this delineation of cold-blooded plot-structure, there were the memorable Captain Flagg-Sergeant Quirk shenanigans that took the hellishness out of war. The producer-director forces didn't put enough solidity into this tale of World War I, for the viewer to get much more out of it than a passing few smiles and the realization that death catches up even with those who think themselves charmed by the strange fates that look benignly upon the knave, the double-dealer, the AWOL-er, the kiss-and-teller. Out of these characteristics are hewn our two heroes, if you'll pardon the military inference. The story is told without conviction. Nor do you go along with the big-scale newspaper advertisements that this "is the all-time great motion picture about men in battle!" We caught the sub-titled version. There's a dubbed one, also. Some of the long shots of men in action, endless battalions moving up, in bedraggled formation, on far-away hills, trench warfare are exciting and thrilling. Altogether the job of photography is well done.

With World War I on, Vittorio Gassman tries to avoid going into service. Once in, he becomes a trouble-maker. The private (Alberto Sordi) who cheated him out of 30 lire on the promise of deferment, becomes his best pal. Once at the front, the company gets itself into all sorts of trouble. Tragic product of war, there is the ever-present prostitute (Silvana Mangano). The men can't make the grade with her. They cheer her, nevertheless. In acknowledgment, she douses them with dirty water. The voluptuary arouses man's basic desires in Gassman when he first lays eyes on her. He visits her and makes the grade, while she makes off with his wallet. There are several bloody encounters with the Austrians. Gassman and Sordi manage to duck most of the fighting. On one re-assignment of duty, they desert. They'll have none of the enemy's guns. A meeting with the wife of one of their dead comrades brings remorse and they rejoin their outfit. The two bold warriors must deliver an important message. Mission accomplished, they take refuge in a warm barn for the night. In the morning they find themselves prisoners of the Austrian forces. The next day, their buddies re-capture the farm. As they leave for an advance, the Italian major says, "Those two jokers managed to miss this battle, too." Unseen by the

major and his troops were the bullet-riddled bodies of the "two jokers," victims of the Austrian firing squad because they refused to reveal the location of a key bridge.

This was produced by Dino De Laurentiis; directed by Mario Monicelli; with screenplay by Age-Scarpelli, Vincezoni and Monicelli. General patronage.

**"Claudelle Inglish" with Diane McBain,
Arthur Kennedy, Will Hutchins,
Constance Ford, Claude Akins**
(Warner Bros., Current; 99 mins.)

FAIR. On our way to the Warner Bros. projection room to catch this one, we bumped into Jack Warner. He looked a little worried. Now that we've seen the torrential downpour of young, sad faith; untrammelled love and the tragedies that befall the poor sharecropper, we're inclined to think that the Warner boss-man may well have been worrying over what finally befell the Eriskine Caldwell story. It fails to come through. That it did not get the best of treatment is evident through much of the footage. This is a heavy story. The characters are taken through it leaden-footedly. They get lost because the going is slow. In ponderous, ploddingly melodramatic manner we witness the slow disintegration of a poignantly touching theme, -- a good, clean-souled girl sullied by loss of faith and the hopeless reality of being unable to marry the man she loves with all life itself. And yet, many of the performances are profound, convincing and smooth. The girl is freshly exciting. The scenic investiture of lush, redolent Georgia, is caught up eye-compellingly even though the cameras were set up on the brooding farmlands of Stockton, California.

Diane McBain, young and beautiful, is in love with Chad Everett, poor, handsome and also young. Constance Ford (Diane's bedraggled mother) would like to see her daughter accept the favors of wealthy, czaristic farm owner, Claude Akins. The girl tells him he's repulsive. All her life is wrapped up around Chad. But, he gets the call from Uncle Sam. His leave-taking for a hitch in the army is not too sad for the girl. The two young lovers know that with his return they'll get married. For all the heartbreak of the parting this is a beautiful promise to look forward too. But, several months later she gets a letter from her G.I. He writes her that he will be marrying another girl. Diane's whole, promising world caves in on her. Bitterness and defiance possess her. Overnight she is a changed person. She becomes the promiscuous possession of the town's young bloods fighting each other for her special love-baited favors. Downward plunges Diane. Her romantic indiscretions torture her hard-working father, Arthur Kennedy. The waywardness of his helpless daughter takes its toll. One of her admirers wants to marry her. He engages in a battle with another "lover-boy" chaser and gets killed. She too is killed in the end. The mixture of deep tragedy, sordid love-making, savage-like behavior fails in its mission to entertain. To repeat, some of the performances were powerful in their impact, despite the story handicaps. Kennedy's portrayal is of stalwart stature. Diane McBain's clean, wind-washed, blonde beauty and her wistfully impressive performance are pluses for strong, future build-up by Warners crusading for the stars of tomorrow by

using the unknowns of today.

This was produced by Leonard Freeman; directed by Gordon Douglas; screenplay by Freeman. The filmplay comes from Eriskine Caldwell's best-selling novel of the same name. Not for the very young.

**"Three on a Spree" with Jack Watling,
Carole Lesley, Colin Gordon, Libby Morris,
Cardew Robinson**

(United Artists, Current; 83 mins.)

FAIR. The original "Brewster's Millions" may hark back to the silent days of Carl Laemmle. It seems that old and tired. In any event, the English-made alleged comedy with its new title ("Three on a Spree") to use the Laemmle deduction, is "nothing to laugh about." A story can be fast, moving and full of misplaced effervescence, and yet get nowhere, fast. This is an example. Like the hither-and-yon protagonists, getting into each other's way, so does the "getting nowhere" story. It gets in the way of itself. The refusal of the hero to become flabbergasted because a juicy eight million pounds become his, providing he can dispose, legitimately, of a cool million before his next birthday, is not made the most of. The fast-spending, money-spreading antics of the trio don't come off with much conviction nor interest. This is hardly one for the poundage (sterling). Photography is passable.

Jack (Brewster) Watling is told he will inherit his late uncle's vast fortune if he spends one million by a certain time. He almost goes beserk at the thought of it, considering the farthing-pinching siege he is going through as he gets ready for marriage. With two fellow employees he goes into his spending-spree making all kinds of assured-loss investments. Nothing but crazy profits result. When he plunges a goodly sum into a lonely-hearted harem, his wife-to-be quits him. Watling wants to go broke in the worst way. But, he continues to strike it rich. The final "go broke" straw is via a breach-of-promise action with a scheming show girl. At last, he feels, he has struck insolvency. But, it's only money, -- more and more of it, -- that continues to pour in. Finally, in the last few seconds he succeeds in getting rid of the million.

This was directed by Sidney J. Furie, produced by George Fowler. General patronage.

North Central Allied Revival

Benjamin Berger, former head of North Central Allied Independent Theatre Owners said, the other day: "I am planning to call a meeting of a group of interested exhibitors and put the inactive unit back on the track. It will remain as an Allied one, of course!" The membership of North Central Allied will be drawn from Minnesota, North and South Dakota and western Wisconsin. The crusading Minnesota exhibitor-leader admitted that at one time he was "apprehensive and dissatisfied" with the prospects for great success of the present setup of Allied States. From Berger there's nothing but praise, these days, for the national organization. "Those guiding Allied States today are young and ambitious. They're dedicated to doing something worthwhile," he said.

"Greatest Story" Alive

Wall Street meddling continues to assert itself especially in the production end of our business. But, it won't phase George Stevens, producer-director of "The Greatest Story Ever Told." Winner of two Oscars, Stevens blames the Wall Streeters on the board of directors of 20th Century-Fox for postponing indefinitely his \$6,500,000 epic on the life of Jesus.

Stevens said that he is going ahead with the mammoth production. It is estimated that more than two million dollars have already been expended on the film in its various stages of preparation. This amount is expected to be repaid to 20th Century-Fox out of the first profits.

Stevens, embittered because "those fellows from Wall Street do not know what we are talking about," will take his film elsewhere. The speculation is Warner Brothers. Stevens had nothing but kind, affectionate words for 20th Century-Fox boss-man Spyros P. Skouras. It was revealed that Skouras wanted to go ahead with "The Greatest Story --," but the board (on which sit the Wall Streeters) over-ruled Skouras.

New Theatres...

(Continued from Front Page)

Not to be outdone by his brother in the exhibition end of the business, is the film producer. Standing ready, 3,000-miles Westward, Ho! with his investments on the destinies of tomorrow, his language has to be the big talk of real, big money. For every million poured into new theatre construction, production must match it many times over.

Exhibitor Entitled to Fair Return

Millions will be made out of the long strips of celluloid that will roll out of the Hollywood studios this year. The film capitol will always have a pattern all its own. Hollywood's only rule of success is, -- box office. Yet, Hollywood is supposed to know that it cannot hope to make big profits if the exhibitor showing its wares does not share in these profits. The ratio of returns finds an imbalance not quite in favor of the theatre man who provides the showcase for Hollywood's wares. It's at big cost, hazardous gamble and heavy investment that the exhibitor provides his part of the bargain.

On several distributor fronts, right now, there are percentage battles as the new contracts and the exhibition terms are being negotiated. It's the old story, of course! The seller wants as much from the buyer as the traffic will bear. Exhibitor organizations are willing to play a give-and-take kind of business game. If Hollywood is to see more modern outlets, costlier theatres for presentation of its productions, -- all for the greater enjoyment of the movie-goer, -- the theatre operator should be allowed to see a better return on his investment dollar.

If equitable deals for the exhibitor could be the accepted order of the bargaining day, the nights would

Personal Journalism

Arch Oboler's independently made "One Plus One" is, as yet, without a major company release. It will go it via Selected Pictures. The triple-threat Oboler (producer-director-writer) is reportedly not without his chargin over the treatment of his filmization of the Kinsey Reports by several majors. Though the film deals, episodically, with illicit love, extra curricular romance, abortions, infidelity (see our review in August 19 issue) several major company Solomons advised Oboler that his story needed more "dirtying" up. . . Oboler, for all the liberties he has taken with unusual themes, is afraid that over-reaching in this kind of so-called bold approach to man's immoralities may encourage the proponents for censorship to push their cause all the harder.

At this time of a new season in the entertainment vineyards, Bob Hope usually takes to the Tv lanes with one of his \$500,000 mammoth comicalities. This year, he won't be seen on the little screens at home until mid-December. It's not that the comedian wants less competition with himself on the big screens in the theatres. His network just can't dig up sponsors willing to shell out that kind of money. . . Hope, always the wise showman, insists that the network build him a "want-to-see" audience for each show by spending an additional \$40,000 in newspaper ads. If the sales Solons of the network don't do any better than the present situation indicates, Hope may not be wing-dinging his way over the Tv channels the eight times he did last year. All of which isn't going to find those in the film business, who hope to make a dollar on Hope releases, running for the crying towels.

An issue ago, we pointed out that Edward L. Hyman, vice president of American Broadcasting-Paramount Theatres was non-committal on the power of Tv to keep the people away from the theatres. Since ABC-Tv is part of the AB-PT corporate setup, the stand is understandable. . . . At a press luncheon, recently, Hyman reversed his field, somewhat. He had no use for producers who make films that can be seen free on Tv. As far as he was concerned, "That's the kind of stuff they can give back to the Indians." But, some of the trade men agreed that the small screens at home, of late, were carrying film entertainment (some of the best of the old) that far surpassed the new fare being offered for a fee at the neighborhood theatres. "In this, the distributors are guilty of a practice costly to everybody in the industry," was the openly expressed opinion.

be full of cheering. For, it would mean that the seller (distributor) and the buyer (exhibitor) have made it possible for the consumer (movie-goer) to get a lot of entertainment mileage out of the dollar he drops down on the box office ledge.

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Preoccupation With Sex

Whatever else may have happened in the rain-drenched, heat-steeped month of August, it preoccupied itself with the business of sex in 25% of its releases. The manner of theme treatment stood in flagrant, almost defiant contrast to the accepted formulae of "boy meets girl" and the beautifully inspiring bypaths that lead from there as the romances would develop themselves story-wise.

Of this percentage (one out of four releases) some of the films were either for adults only, while the rest cautioned that they were not for the very young. What made it so, were the run-away themes dealing with the adolescent who enters into premarital sex relations as if it were not only an expected precept of our society today, but on some levels of this modern day way of life it is an accepted immoral arrangement. Boy and girl, following their ultimate declaration of physical love, did so with knowledge that none of it must necessarily lead to marriage to each other.

Theme Leads to, -- Cash-in-the-Bank

Some producers engaged in this nature of film making, look upon the untrammelled tale of passion unbounded, and sex unleashed as a mess of cash-in-the-bank. They look upon such nature of release as a trend well entrenched, and subjects of timely impact on our strange times. If nothing is harder to stop than a trend, then nothing is easier to ride than a trend, especially if in a business of challenging economics, the trend takes you to the bank.

Who and what starts such a trend where 25% of the releases deal with a sordid, immoral, illicit approach to sex? The novelist has dealt with it years before the jumping tintype was ever discovered. The playwright saw in it dramatic expression long before Shakespeare made of it an enduring artistic achievement.

Verily, the immoralities and waywardness of the people when civilization was aborning almost caused the Lord to bring destruction upon the heathen. Moses begged his Lord to keep His wrath while he, Moses, pleaded with the people to mend their moral ways.

No Longer "Boy Meets Girl"

Today, it's no longer "boy meets girl," and from there on to the beautiful development of the love story that leads to the enthralling rituals of holy matrimony. In the flood of recent films, it's girl meets boy, possesses him, seduces him. She gives herself to him to do with as his passions dictate. The woo that's been pitched in some of the footage under this submissiveness to carnal sin was enough to make the stars above blacken out in blushing shame.

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N.J. Allied Battles Warner

In office less than a month, William Infald, new president of Allied Theatre Owners of New Jersey, lost no time in letting both barrels go. The target is Warner Bros., and its sales manager, Charles Boasberg. The aim is to shoot down the film company's demands that theatres booked to play "Fanny" include the release when playing special matinee performances for children.

Infald said that of the more than one-hundred theatres in his organization, most are deeply concerned with their Saturday matinees. "They have been profitable because it wasn't an overnight job to make it so," he said. "It took us years to build up this special kind of matinee. It belongs to the children, bless 'em! They know it's theirs, because of our long and dedicated practice of the policy. A 'Fanny' surely does not belong on a kiddie show," Infald told the man from *Harrison's Reports*.

No "Fanny" at Kiddie Matinees

The New Jersey Allied president said that the Warner demands on "Fanny" being shown at these kiddie matinee performances is going to be fought with everything his exhibitor-members have got. "What's more, this is going to be fought on a strong, all-out national scale," he told us. Infald has already taken this up with Marshall Fine, president of Allied States Association.

The alleged "squeeze" in the "Fanny" contract came to light when some of the theatres were getting ready to play the film. That's when Infald swung into action. He sees in this the beginning of a most dangerous policy. To force it on the exhibitor will only invite a big, bitter battle, he said. "Not only are we making our strong protests known to the distributor, but a determined fight of theatre men everywhere against Warner Bros., is on its way. Any distributor who would dictate to the exhibitor what nature of product to present at these special matinees, when we play host to the kiddies, is got a fight on his hands if the film isn't what we want it to be on these occasions," the exhibitor-leader pointed out.

Allied Lawyers Studying Contract

The "Fanny" contract is being studied carefully by the lawyers for Allied of New Jersey, its president said. "There are community moralities we must protect. There are grave responsibilities we must shoulder as theatre men," said Infald. "When the people send their children to our theatres, they're in our care, in our trust. To feed them a controversial 'Fanny' with its bold moral liberties and other objectionable features

(Continued on Back Page)

**"Blood and Roses" with Mel Ferrer,
Elsa Martinelli, Annette Vadim**
(Paramount, Sept.; 74 mins.)

FAIR. Blood-sucking vampires, their attack on old family trees, abandoned cemeteries, hallucinations, apparitions, tottering tombstones bearing the same family name, abandoned German land-mines in graveyards are some of the skeins out of which this eerie pattern of frightened love, strange adventure, fierce jealousy, innocent heresy and finally unsolved mystery is woven. The story structure involves itself in so many diverse angles that it becomes somewhat difficult to follow the delineation. The long flashback technique blurs some of the sharper outlines. The acting throughout asserts itself strongly. The Technicolor-Technirama process gives us enthrallingly beautiful shots, with the darker interludes adding an air of goose-pimply mystery. The long shots hang suspended like mammoth canvasses of the masters. You get the dimension of depth. The cameras were brought to the brooding beauty of the outskirts of Rome to film this one. Visually, it is a transcendently beautiful thing. Thematically, it has weakness in too many spots to see this through as a highly entertaining vehicle.

The story gets under way when a masked ball of unusual nature is planned by Mel Ferrer. It's to include a fireworks display challenging anything ever done before in the field of costly pyrotechnics. Further impending danger is added to the celebration by shooting the fireworks from near an old abbey. For the peasant-bred superstitious this doesn't augur well, at all. They remember the legend of the vampires and the haunted family. Nearly two-hundred years ago the peasants invaded the family plot and drove sharp stakes through the hearts of all the bodies. This is supposed to have destroyed the vampires. Elsa Martinelli is engaged to Ferrer. Annette Vadim is also in love with Ferrer. She is jealous of the woman who has won his love. At the ball, slightly drunk, Miss Vadim shows up in a costume of one of the dead relatives. As the fireworks go off, the old abbey is reduced to ruins. Miss Vadim continues to figure in several eerily strange incidents. One night, she locks Ferrer in his room and enters Miss Martinelli's chambers, where she lays mesmerized in a horrible nightmare. In it she kills Miss Vadim. Miss Martinelli wakes up screaming. The frightened screams awaken her betrothed, Ferrer. With the approach of dawn Miss Vadim is missing. The whole household begins to search for her. The doctor thinks that her strange actions are due, mainly, to the fact that the man she loves is soon to get married to another woman. Ferrer and his wife, via the flashback process, return from their honeymoon. The producers fade out the proceedings on what they call, "a final touch of mystery."

This was produced by Raymond Eger; directed by Roger Vadim known as the discoverer of Brigitte Bardot; cinematography by Claude Renoir; adaptation by Claude Brule and Claude Martin from the novel "Carmilla."

General patronage.

**"Man-Trap" with Jeffrey Hunter,
David Janssen, Stella Stevens**
(Par., September; 93 mins.)

FAIR. This is cleaved out of the hard bedrock of war (Korean) and its aftermath. Here we have the buddy-buddying, one man saving the life of another during the war days. They provide for the so-called friendships that come in peace time. This should have played itself out better than it does. There is not enough strength in this tale brought to the screen from its novelette-magazine run to big readership. It is not all taught, powerful story telling. Leaning heavily on duplicity, a money-heist, deaths (two by shooting, one by accidental falling), a frightened confession and the final surrender to the law, this should have been a winner. But, it does not turn out to be the psychological drama that its creator had hoped it would be. Some of the action is fast. The auto-chases, -- tearing, tooling, zig-zagging at break-neck speed, are well done. Much of picturesque San Francisco and spray-drenched Fisherman's Wharf are captured by the cameras. The trio of stars do nicely in their roles. The photography is good.

It's eight years since the end of the Korean conflict. Jeffrey Hunter is unhappily married to an alcoholic (Stella Stevens). There are times when, caught in the grip of liquor, she blabbers about the intention of her husband to kill her. Hunter is employed by her father, a crafty man in the construction business. This kind of "you're beholden to me" mode of life doesn't sit well with the former war hero. One day into his house comes a war buddy (David Janssen) and sits himself down to tell a tale of easy money, a fast haul that almost make Hunter's eyes pop out. It's too dangerous and he refuses to go along. Finally, he takes on the job. It is to retrieve \$3,500,000 hijacked from a Central American gun-runner. Hunter is promised a cool half-million for his share. There follow rehearsals for the heist, the get-away (without gunplay) the hide-out. As usual, nothing plays itself out as per rehearsal or blueprint. Janssen gets shot. Hunter becomes frightened, will have none of the loot. He forces Janssen to leave for Mexico. Knowing of the haul, Elaine Devry, in love with Hunter, finds out of his complicity in the mess. She wants to help him. Hunter's wife, stupefyingly drunk at this stage, falls from the upper-hallway at her home. She is killed. Hunter, fearful of being accused of doing away with his wife, buries her in a near-by pit. The police reconstruct the killing, robbery, getaway. Tear-stained, Miss Devry stands assured that everything will come out alright, especially when Hunter tells her so as he's taken into custody.

This was produced by Edmond O'Brien and Stanley Frazen; directed by O'Brien. Ed Waters did the screenplay.

General audience.

**"The Sergeant Was a Lady" with
Martin West, Venetia Stevenson, Bill Williams**
(U.I., September; 72 mins.)

FAIR. This slides into that category known as "cute." To bank on it for better than fair response would be unwise. It's a pleasant little tale, given several unusual twists, but each sidestep into the unex-

pected betrays itself long enough in advance to take the kick out of the net results. The plot seems to have taken several surprising liberties with Pentagon protocol. But, it's only an innocent little story and no brass will be called to account because of it. You do see a lot of young WACs looking fresh, lovely and alluring for all their loose-fitting, begrimed fatigues. The fault of this one is that the story lacks strength, doesn't strive for conviction. In sum total it fails to add up to very much. The acting is good, except for a few simpering interludes. Photography is good.

An IBM card sends a male G.I. (Martin West) off to an assignment with an all-girl missile unit on a far-away lonely island. The male-starved females almost tear him to pieces. They pitch their curves at him like a relief pitcher in 9th inning desperation. He will have none of it, until Venetia Stevenson comes along. The blonde sergeant will have none of him at first. But, love will find a way, especially on a little remote island. The big deal is the handling of missile tactics. In a shoot, the girls put it all over a competing all-male unit. That's because West, with a voluntary detail, got photos of the competitor's plan of detection. The G.I. leaves for reassignment and the parting is sad. But, Miss Stevenson knows that they belong to each other.

This was a three-way job of writing, producing, directing by Bernard Glasser.

General patronage.

**"Girl With a Suitcase,"
with Claudia Cardinale**

(Ellis Release, Current; 111 mins.)

GOOD. Away from the Parisian studios, the unrelenting prowl of foreign producers seems to continue for another Brigitte Bardot. The search for local sex-kittens is not without its measure of success. In "Rocco and His Brothers" she didn't have too much to do. In this one, Claudia Cardinale carries the story. Given more to do, she does it with sensitivity, emotional beauty and feeling. To be sure, her stock in trade is a sensuous voluptuousness, aided and abetted by physical proportions that have their biological impact. In plunging a very young actress into the abyss of pleasureless sexual indulgences, and then lifting her up to a near-like purity of love stained with the tender feel of sympathy, is an achievement, if properly pulled off, for which credit must go to the director. Many of our foreign producer-directors in their desperate preoccupation with sex, have lost contact with the basics of good story-telling. Not so here. We caught this one with a paying audience in a theatre. It's quite a difference from the projection room atmosphere. There is a strange chemical that cements the theatre-full of viewers almost into an audience of one. Verily, it has its way of vortexing the hardened reviewer into the silent flood of emotion that spreads itself like a blanket over the theatre. A good story, well told makes itself felt.

A humble, alluring young girl thinks that it is not hard to be good. But, she fails. She is attracted to men, and she isn't shown the goodness that could be found in man until she meets a youngster. He is related to a rich and brutal knave who has played his little

Editorial

As a new season in the theatre-sun begins to shine down on the movie-going populace, the producers are wont to put their best product forward to harness immediate public response. From now, and for many months to come, there will be a goodly supply of film, much of it arousing expectancies of big returns at the box offices of the nation's movie houses.

Nearly all of the releases will pass in review before the trade critic. In those small, comfortable projection rooms he will sit in solemn judgment of what he sees. If the trade critic doesn't take himself too seriously, it's because he may be taken too much for granted. But, in the line of professionals at work at their job, the trade critic is unlike any other critic. On his shoulders rests a mammoth responsibility. For, he is writing, nay appraising, for the buyer, the exhibitor.

The more qualified film critic, while writing for the theatre operator, must never lose his common touch. He must segue into the critical picture as part of the audience. If the critic looks upon product as would the average movie-goer his becomes a more valued service to the exhibitor. For, the exhibitor is buying something which he hopes to sell in great number. He wants to reach many, many movie-goers who in being attracted to the theatre will find pleasure in its offering and, in turn, pass on the good word.

That's how patronage is built. Out of this crucible is moulded the profits that will be poured back into the building pattern, -- new cathedrals of the cinema with their glorious grandeur and the majestic enticements that transplant the everyday mortal into a far away world of dream-drenched beauty for a fleeting few hours.

For the movie critic, the job of reviewing all this product before it reaches the screens of the nation's theatres, should be something akin to paradise. Daily, the movie critic sits down to a feast rich in emotional impact, romantic beauty, dramatic achievement. There is no other job like it in all the realm of professional criticism. The motion picture stands without equal as you compare it to Apollo's other modern competitive arts.

game of deception with the girl. The boy and the girl find warmth in each other's company. There are variances at play. She with her ugly background, he of fine breeding. She full of the knowledge of men, -- all kinds, he with little of women. The boy tries to set her up in style, lets her taste some of the sweeter essences of life. There are complications and even expected interludes of loosely-knit melodrama. The solutions may not all be there. But, the entertainment is. The tale is related, for American audiences, via the route of the title. The boy is Jacques Perrin, an expressive young actor, with deeply-set eyes. He turns in an impressive performance. The girl, is Signorina Cardinale whose tantalizing bolt will make its impact on movie-goers, but in a far different way than most of the foreign voluptuaries that have come our way.

Maurizio Lodi Fe produced this Titanus Production; Signor Zurlini directed; a battery of five writers concocted the tale.

Adult.

Preoccupation...

(Continued from Front Page)

All this nature of story-telling adds up to the profitable exploitation of one of the strongest, most compelling commodities in the public market place. Whether in literature, or on the stage of the theatre, the preoccupation with themes geared to the powerful impact of sex was always profitable. Why not with the movies which reach out to millions beyond these other two mediums? So must be the reasoning of the producers of such films.

If sex is a piece of entertainment merchandise that will always be with us, it is because the sellers know that there will always be endless customers for this nature of commodity. Whatever the objections by such people who see a threat to the moralities of our times by the overindulgence of sex themes, it will always make a pretty penny. Nor will the "thou-shalt-nots" posted by reviewers (in the service of their industry) that it's not for the very young, keep the adults -- and the vicarious young -- from showing up at the theatre. Whatever the critical reaction and restriction, there will always be a profit in selling sex at the box office.

The Sound of Protest A-comin'

All this however, is no guarantee that there will be no sound of protest. There are the forces of the Legion of Decency, women's clubs, better film tribunals, the clergy, and the educators. They are the guardians for cleaner movie entertainment, a more decent, inspiring approach to man's way of life. These agencies are not self-appointed censors which some of the people in films accuse them to be. They are forces for the good of a society that does not police its own liberties with delicate subjects.

There is always the threat that a continued preoccupation with sex in the manner in which some of our producers are treating the theme, will bring on protestations, indignation, outcries and other manifestations of displeasure and concern. When it comes, it will not augur well either for the industry in general, or movie attendance in particular.

N. J. Allied...

(Continued from Front Page)

would be violating that community trust. Neither do we intend doing that, nor will we let Warner Bros. tell us how to run our theatres," Infald emphasized.

The two-fisted New Jersey (Allied) president repeated his assurance that his unit is going to fight this "Fanny" situation strongly, fiercely, unrelentingly. "What will make this a real battle that every exhibitor will support, -- for the protection of his own standing in his community, -- is this: Our national organization is with us. It's girding itself for an all-out battle with Warner Bros. It's going to be fought on a big, determined scale. Warners will have to see the fairness of our stand. They'll have to rewrite some of their contractual demands on 'Fanny'," concluded Infald.

Whether it's a "Fanny" fight with Warners, or a Columbia trailer tactic, the exhibitor stands embattled on many fronts. Theatre men, exhibitor association leaders are making announcements and swearing all-out fights until their serious situations are resolved properly, fairly, equitably. There are the skeptics who

Personal Journalism

In Hollywood's most desperate hour, it never resorted to the kind of shameful operation that came even remotely close to the Jack Paar-Tv incident. It brought official censure from Washington which was to be expected. The boldly audacious incident, using the seething Berlin crisis as a springboard for attention and resultant world-wide notoriety, caused members of Congress to raise their voice in sharp protest. Senator Mike Mansfield (majority leader) referred to the Paar incident as, "- some kind of game for the personal profit of personalities in the entertainment world." ... Hollywood, the biggest unit in the "entertainment world" at this time can take pride in the delicate, carefully guided manner in which it treats world and domestic crises. Even when newsreels (in their heyday) were fiercely in competition with each other, the common decency of operation and coverage was upheld at all times. Many a big, near-catastrophic story was nearly lost, or surely delayed in locking up because of the urgencies to check and re-check carefully full, official and properly authenticated "go-aheads" from all the various sources involved. Tv can well afford to take a desperately needed lesson from Hollywood's primer.

David Susskind has made some worthy contributions to showbusiness. His Talent Associates-Paramount is now the television arm of the film company. At the recent stockholders meeting of Paramount, while we were munching a sandwich with president Barney Balaban, Susskind told us that he hopes to make some worthy contributions to the progress of the parent company. ... While this is not directly a Paramount operation, it is a Susskind obligation, -- to deliver a job of work that is meritorious. We're afraid that he failed to get off to a good start toward anything worth while with the way he got his new Tv show off to a new season on a new outlet. ... Whatever his objective in sending his program after the Frank Sinatra clan, or "rat-pack" Susskind failed to do a good job of programming. His panel failed him. He failed his listeners. In the final analysis, the obvious aim to do a "tear-down" job failed to register. That's because the army of Tv listeners refuse to be sold short on one of their movie idols, -- Frank Sinatra. ... To those of us in the film business, the highlights of the feeble show with its empty babble was Susskind's admission that he had invited Sinatra to join the show. But, Sinatra wanted, -- according to Susskind, -- \$750,000, proving that the demands of big talent are big!

will say that the exhibitor may be sincere in his decisions to fight for his rights, but time will weaken him and soon his bark will be no more incisive than his bite.

The exhibitor strongly fortified with membership-cohesion will fight well the battles that are upon him this season. The exhibitor-body unity that is his today makes for an indestructible bulwark against the "holding tactics" and delaying operation of such distributors who, by virtue of their unjust demands, have brought on what may look like new battles, but old costly headaches, just the same!

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Last Quarter Looms Big

If we'd measure the mileage covered in the week's occupation of getting out *Harrison's Reports* it would total to more than a 'round-the-floor waltz. Quite a lot of legwork, reviewing; interviewing, press-conferences must needs be done if we're to serve our subscribers in the best manner of trade paper journalism.

It isn't what we gather from the opinion-makers of our industry alone that matters. There are times when topflight people in finance, the theatre, lay-press journalism, education, radio, television, sports express opinions re our industry that should be worthy of relay to readers of this weekly.

To them, -- the so-called outsiders, -- we who ply our trade in this business must be a happy lot. While much of our inter-industrial controversies fortunately don't hit the public prints, to these outsiders the movie business must be paradise. It is good that we still are able to project that kind of a favorable and enviable image. What makes it so, is the only thing they can go by when they go to the movies, -- the quality, the entertainment calibre of the motion picture product projected on the screen of their favorite theatre. Mostly it's a neighborhood one.

Facing the Immediate Tomorrows

All of which gave us reason to tuck away the pleasant picture of the recent yesterdays, and unfold the blueprint of reality which will spread itself in the unborn, immediate tomorrows. Whatever else may be the outcome of this embattled industry, the picture of pictures to play the theatres of the nation makes for a beautiful, promising, almost wonderful thing to behold, -- and, here is a parade worthy of all the drum-beating millions (\$'s) that an enterprising industry could ever stake its reputation on.

To be sure, these are not in order of their box office importance: From Paramount, (between now and the end of '61) will come these promising mammoth bell-ringers: "Breakfast at Tiffany's" the re-issue of "White Christmas"; "Summer and Smoke"; Jerry Lewis' "The Errand Boy." 20th Century-Fox will send out "The Hustler" followed by "Second Time Around" "The Comancheros" "Satan Never Sleeps" "Tender Is the Night." Warner Bros. is banking on "World by Night"; seems to have an assured winner in "Splendor in the Grass" (see our review of Sept. 2). There's "Susan Slade" "A Majority of One."

(Continued on Back Page)

Columbia Firm on Trailers

Columbia Pictures is determined to remain in the trailer and accessory field. That was the highlight of the answer A. Montague, executive vice president of the film company, gave Marshall H. Fine president of Allied States Association. Fine had hoped to act as mediator of the running, costly battle between Columbia and National Screen Service.

Oddly enough, Montague's stand on the issue was reaffirmed on the occasion of Columbia's first anniversary of manufacturing and selling its own trailers and accessories. The film executive is determined to continue in these fields, "as long as we know that there is a large group of exhibitors who want us to do so," he said.

Montague spoke of the kind of service his company was rendering the exhibitors. He emphasized the high quality of the merchandise. He pointed out that Columbia "was capable and qualified to render better service through our existing 31 branches than any other service facility."

Embroided Issue Costly to Exhibitors

It was Fine's stand that Columbia's re-entry into the trailer field represented a double expense to many exhibitors, something which the association is trying to avoid. Thus, Fine's entry into the issue with the hope that he could perform the duty of arbiter and help resolve a situation that is proving costly to the exhibitors.

In reply to Fine's contention that the battle between Columbia and National Screen Service finds the theatre operator on the losing end (expense-wise) Montague couldn't go along with him. Responding to the allegations that Columbia went into the trailer manufacturing end of operations, "as a warning or as a weapon," the Columbia executive refuted it vehemently by saying, "We re-activated this operation because we felt that we and the exhibitors were entitled to run our business without dictate or ultimatum."

A letter from Marshall H. Fine, volunteering to act as mediator in the trailer situation, was also sent to Burton E. Robbins, president of National Screen Service. Robbins expressed a complete willingness to sit down and talk things over. The other day, he repeated his desire to proceed with the issue. There is no doubt over Fine's disappointment that A. Montague, as yet, has shown no such willingness to seek a solution through discussion of the trailer matter.

**"The Explosive Generation" with
William Shatner, Patty McCormack,
Lee Kinsolving, Billy Gray**
(United Artists, October; 89 mins.)

GOOD. Those young explosives, -- the up-growing generation, -- who attack life as if it were their worst enemy, sit on a keg of social dynamite as they sit out the curriculum in the high school room. It's the discussion of that problem most troublesome (academically) to the free-wheeling students, -- sex. And so, we have it again! The producers took bold steps in trying to reduce this to a vehicle of motion picture entertainment. On the blackboard of interesting delineation they should be given credit for daring to do the things they did. For instance, they make their young protagonists stage a rebellion because they're not allowed to discuss, via the route of unsigned papers, the sex subject. Whirlpooled into this undisciplined outbreak is the young high school teacher who went along with his students in letting them probe what bothers them most in real life. To be sure, there will be some objections to letting adolescent rebellion run rampant and rather successful. But, this skein of the plot is done with enough logic and precaution to warrant its procedure in advancing the story. Most of the performances turned in by the youngsters have a forthright impact to them that give the film meaning. Though fiction it be, it is cleaved out of the hard bedrock of a reality that can well be. As it seeks to tread on the thin ice of a challenging theme, it refuses to skirt the warm, sympathetic approach of deep understanding. There's the clean, promising decency in the youth portrayed. The photography, with its hinterland serenity, is well done.

No lesson is more important to the youth of a small town high school, than sex and its relationship to a girl's popularity. William Shatner (teacher) allows the students to say their piece, via unsigned papers. Like a brush-fire, the word gets around, reaches the parents and there is an adult rebellion. Especially are the parents (Virginia Field, Arch Johnson) terribly upset. The move is afoot to destroy the shockingly outspoken papers. Shatner will have none of it without the consent of the students. Parent-teacher conclaves, meetings with the school principal follow. Nothing helps. The teacher wants to go ahead and read the papers. The principal stops him. The teacher is suspended. Rebellion in the classroom is the subject. There are protest-rallies, no classroom attendance. The police arrive, as do the firemen with their hose. It's back to the classroom, but still rebellion. Absolute silence is the new weapon. It works. Student-ringleader is Lee Kinsolving. Aiding him, among others, are Billy Gray and Suzi Carnall. As the young folk rejoice in their victory to be heard, the idol of their cause to speak up, (their teacher) lets it be known that he will be leaving them. In steps the principal (Edward Platt) gives Shatner the papers, who, in turn, starts reading the first one. A daughter-and-mother touch of sweet tenderness is given the proceedings when Patty McCormack reads to Virginia Field the outspoken paper that frightened everybody so much. It is the innocent heartbreak of a lovely youngster caught in the turbulent maws of today's strange society and the even more perplexing

strangeness that exists between mothers and daughters these days.

This was produced by Stanley Colbert, directed by Buzz Kulik, written by Joseph London.

General patronage.

**"The Flight That Disappeared" with Craig Hill,
Paula Raymond, Dayton Lummis**
(United Artists, September; 72 mins.)

FAIR. A lot of promising things happen in the 72 mins. it takes to tell this one. But, instead of weaving their way, with smooth continuity, into a pattern of exciting story telling, the basic threads crisscross each other in a disturbing roughness that counts against the successful denouement. In the final analysis we're treated to a hackneyed plot-structure with clarity not one of its virtues. Science-fiction, nuclear probing, spaceless flying, timeless suspension come in for their innings. We're even introduced to a Heavenly Tribunal that wants to inflict all sorts of punishment on our three protagonists who are involved in the development of a super-bomb that can wipe man off the earth in the space of seconds. To repeat, the creators of this one had an unusual departure from the run of such nature of story telling. In trying to give it several new turns, they twisted the whole thing out of shape. To be sure, this can arouse some interest in those who follow the flight of the fiction-winged science-minded. The performances are tempoed to the stern, pedantic, professional mien. The dialogue sounds as if it were phoned in from the lofty towers of a nuclear laboratory. Yet, the performances have a solidity about them. There's even a lovely research assistant dressing up the proceedings. The photography is good, especially the long shots of the plane piercing the menacing clouds.

En route to Washington are a young rocket expert (Craig Hill); a nuclear wizard (Dayton Lummis) and, said researcher (Paula Raymond). They're in a plane, and there's a lot of hush-hush re the nature of their respective trips, but before the plane is well on its way, they've let us in on most of the secrets. The routine flight proves to be quite something. The plane acts strange, controls don't respond, the oxygen is going fast and danger is ahead. All aboard lose consciousness, but the trio. The plane lands on a cloud-shrouded plateau. Fantastic figures appear from behind mammoth boulders. A grim-voiced Heavenly Tribunal questions the trio, ponders their plight. They are about to be sentenced for all Time, when a venerable Sage sends them back to earth. The plane takes off again and finally lands in Washington. This all makes the plane 24-hours late. They realize that theirs was a dream that was real. They take all this as a warning from the Future. They destroy their plans for a super-bomb that could well have destroyed civilization.

Robert E. Kent produced; Reginald LeBorg directed. It was written by Ralph and Judith Hart and Owen Harris.

General audience.

"The Man Who Wagged His Tail"
with Peter Ustinov, Pablito Calvo
(Continental, September; 91 mins.)

FAIR. The net results of this should have been a more redeeming package of entertainment. There is an element of sincerity here that is appealing for all the perplexity of misfire. But, the sum total is not the kind of story telling that merits high recommendation. Every time the transformation of man-to-dog theme barks itself into understandability, the bone of confusion chokes things up, and out comes a faint whimper of what the producers may have had in mind. It is a pity, because this held so much promise. Peter Ustinov, a stalwart in the realm of impressive histrionics, is in opposition to himself. The actor becomes a dog, -- an ugly, ungainly thing, roaming the streets of the "little Italy" of downtown Brooklyn. The comedy-melodrama-fantasy is a Spanish movie, using (sparsely) titles in English and of Italian make. Like the dog-bites-man theme not being of great news, this departure, -- while still a "doggy" story, -- tried to give us a twist, man bites dog. -- and, what shouldn't happen to a dog happens to this ogre of the neighborhood when he is given a drooping tail to wag in his forlorn loneliness. The photography is good. It has captured the ghetto-like homeliness of crowded downtown Brooklyn, U.S.A., via the interlarding (second unit) route. While this is aimed at art house release, a play for the children should pay itself off.

Lawyer-man (Peter Ustinov) rules the roost here. Cruel, hard-bitten landlord he is hated by one and all. Many are behind in their payment of rent. He gives nothing and takes all he can. Poor people coming to his door for help are frightened away by the wild barking of a dog. That's a Ustinov trick. An old lady selling fairy-tales isn't fooled. She knows it's the landlord barking. She warns him that he will become a dog, until he finds someone who really loves him. -- and, that's what happens. The transformation is unknown to everybody but the landlord's sympathetic assistant (Atoldo Tieri). The dog sits in the boss's chair, looks Ustinovishly grim, gets into trouble, is chased out of the office, roams the streets and makes the friendship of a little boy (Pablito Calvo.) The dog is taught some of the tricks of life, but at day's end he must find shelter wherever he can. Tieri, now that he's in command of the office, gives payment of rent extensions to poor tenants. Officially, he turns over an inheritance of \$6,000 to a young orphan girl. She is about to give the money to a young thug. But the dog grabs the bills out of her hand and chews them up. The little boy is attacked by neighborhood roughnecks. They are chased away by the dog. The little fellow breaks the spell when he tells the dog, "You saved my life. I love you." This brings Ustinov back to life. He's a changed man. He is kind to everybody, gives away money galore and becomes the neighborhood's big benefactor.

Directed by Ladislao Vajda, story based on an idea by Istvan Bekeffi, Vajda and two other writers.

General audience, especially good for children.

"The Head" with Horst Frank, Michel Simon,
Karin Kernke, Christiane Maybach
(Trans-Lux, October; 95 mins.)

POOR. This is a macabre, eerie mish-mash that goes off on endless diabolical tangents, several bodies become horribly mutilated, heads become decapitated, doctors go maniacally mad and a mess of mayhem spills itself out with the gory revulsion of an asylum full of Frankensteins at their destructive worst. We haven't seen anything like this for a long time. It plays itself out like a frightening nightmare. -- and yet, who can tell that there aren't strange thrill-hunters who will respond to the goings on of this import. Like the story, the dubbed dialogue is out of sync. You can't appraise the acting because the performers are enmeshed in so feeble a fable of clinical probing, that you get to feel sorry for the protagonists trying to come out of the anaesthetic of the story concept.

A sick professor (Michel Simon) takes on a collaborator, Horst Frank. There's a "serum-Z" that kept the decapitated head of a dog alive. Why not the same with a human being? Lo and behold, the old prof is propped up in a cabinet all head no body. His nurse, (Karin Kernke) lovely of face, but crippled of body, is Frank's next experimental victim. He finds an alluring Amazon (Christiane Maybach) working in a strip-tease joint. The surgical transformer of bodies inveigles her, dopes her and soon she's no more. Her body (nearly always in semi-undraped close-up) supports the lovely face of the nurse. That's scalpel disposal number three. The police finally get wise to all these mutilating shenanigans and move in on the doc who, in some shots is made to look like a clinical Mephistopheles, devilish eyebrows, etc. There's a fight, Frank is killed and the transformed beauty and an impoverished sculptor hit it off.

A Prisma, Wolfgang Hartwig Production.

Adults.

Michigan Allied's Mammoth Meet

It's already definite that the 42nd annual convention of the Allied Theatres of Michigan will see more exhibitor-members in attendance than ever before in the history of the unit. The dates are September 25-26; the place, the Sheraton-Cadillac in Detroit. . . The slate of speakers is a guarantee that this year's meet will be one of the most exciting and rewarding. A look at censorship will be taken in an address, by Captain Fahlstedt of the Grand Rapids Police Department. Ben Marcus, of Milwaukee, will address the exhibitors; so will Marshall Fine (Cleveland) chairman of the board and president of Allied States Association. . . There will be a long roster of distinguished guests in attendance, consisting of jurists, Mayor Miriani of Detroit, Congressmen, civic leaders, and other opinion makers. A battalion of topflight industryites will come in from New York. Rounding out the festivities, will be an award to Michigan's Showman of the Year. He will be selected at the convention.

Personal Journalism

Edward L. Hyman, vice president of American Broadcasting-Paramount Theatres said it frankly: He had no use for producers who make films that can be had for free on Tv. Long ago, producer-distributor deals were made for free Tv-ing of post '48 product. . . . Upon us are the nights when some of the best of these releases will be coming into the homes of television set owners. On one of the networks, the parade of these post '48 films will take to the megacycles in the early evening hours. Following that, same evening, will be another Hollywood entry made for the big screens in theatres, but now the big bonus for viewers of the small screen. . . . What will not bring happiness to the neighborhood theatre operator is the fact that these Tv showings are scheduled for the one big night which he thought belonged to him, -- Saturday. Most of this Tv entertainment will be coming out of the vaults of Warner Bros., and 20th Century-Fox. Some of Columbia's big ones will be on another network. Thus will most of the major product be spread over the Tv programming schedule. Two of the networks have budgeted sums for newspaper advertising, in the metropolitan areas, comparable to the monies spent in launching a new Hollywood release. Tv's big pitch, via these big films will be, "-- stay at home and see Hollywood's best on Saturday night."

Some where in Rome, if he doesn't know it already, Vincente Minnelli will be informed that the \$5,000,000 M-G-M thundering war story of "The Four Horsemen of the Apocalypse" will not be roadshown. Shortly following Minnelli's completion of the one story he wanted to do on a grand scale, at this time, he told us that he would be quite disappointed if the film isn't launched via the route of the hard ticket. . . . "It may put it in a better position of qualifying for an Academy Award," he said. Now, Loew's Theatres spokesmen don't see "The Four Horsemen --" as a roadshow entry. What with such promising blockbusters on their hands as, "King of Kings" and "Mutiny on the Bounty" which will be hard ticket entries on the release schedule, "The Four Horsemen --" if given similar treatment, may suffer. However, the Minnelli production may see it being given an upped admission treatment.

Several law-suits have been launched against movie magazines by some of our topflight stars. The allegation of the plaintiffs, is that the fan periodicals invaded their privacy. . . . The judgment sought by one litigant is several million dollars. Some of the others are suing for lesser sums, but their measure of personal hurt, emotional disturbance, inner torment is no less severe. . . . While we hold no brief for the fan magazines, not all the blame should be laid on the desk of the circulation-maddened editor. . . . Many stars are obsessed with the mania of catching the public eye and remaining in it. It may well be part of the over-all economic pattern, to say nothing of the emotional satisfaction it yields. We know of many stars who while telling us that they crave the serenity of absolute privacy, are at the same time bewailing their choice of press agents because the drum-beaters aren't delivering exciting lineage.

Last Quarter...

(Continued from Front Page)

Promising Bonanzas

The promising ones from Metro-Goldwyn-Mayer between now and year's end are: "Bridge to the Sun" "Bachelor in Paradise" "The Wonders of Aladdin." "King of Kings" will be roadshown beginning October, while the special handling of "The Four Horsemen of the Apocalypse" won't find it in the hard ticket category. United Artists has a pocketful of promising money-makers: "Town Without Pity" "Paris Blues" "West Side Story" which will get special treatment via the hard ticket route; "One, Two, Three" "Pocketful of Miracles." Starting toward the end of the year will be Otto Preminger's "Advise and Consent" with a few limited engagements. Stanley Kramer's "Judgment at Nuremberg" will be sent out only on special engagements around Christmas.

Columbia's "The Devil at 4 O'Clock" "Loss of Innocence" "Queen of the Pirates" a spectacle, "Mr. Sardonicus" "Everything's Ducky" "Sail a Crooked Ship" will be ready to satisfy the movie-goers between now and the new year. Their Christmas special is "Mysterious Island." Walt Disney's Buena Vista promises us a big one in "Babes in Toyland." Universal's super-spectacle "Spartacus" "Back Street" "Flower Drum Song" and perhaps "Lover Come Back" are the big ones on the release schedule for the remainder of this year. Allied Artists' entries for the really big money are "The George Raft Story" and Samuel Bronston's "El Cid." The latter is set for roadshow treatment in many big metropolitan stands.

Big Films Mean Big Selling

-- and so, as the calendar year gets ready to complete its fourth quarter, the foregoing array of box office bonanzas will be ready to round out a year that may get its greater strength for a wrap-up fiscal operating profit from the foregoing films. To be remembered, of course, is that every company will have more releases to send out than those we listed. Some of those, which lack of space has not allowed to list, may well turn out to be sleepers big enough to rival the so-called bigger and more promising blockbusters.

With the productional phase wrapped up, the work is not yet completed. Ahead lies the sweat and ingenuity of selling the product to the public. On the agenda is a job of exploitation, publicity, advertising never conceived before. It should exceed any concerted effort in the past to make the "stay-aways" the "lost audience" the "once-in-awhilers" come back to their favorite movie theatre in large number.

The industry, if ever before, certainly has something to crow about. The entertainment value of our wares stands unequalled, as we look back these past few years. Now is the time to shout it from the rooftops. Let the people know! Yes, the long, happy trek, back to the theatres of the nation, is at hand. The product is in the cans. Let it light up the screens of the theatres, gladden the heart of the exhibitor and otherwise bring its bounty of joyous entertainment to an ever greater number of movie-goers in our land, -- and the far-reaching, global places that show the proud product of Hollywood.

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Devoted Chiefly to the Interests of the Exhibitors

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Martin Starr, Editor

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, SEPTEMBER 23, 1961

No. 38

Toll-Tv Imperils Survival

The major industries of America achieved their financial prowess and commercial greatness through slow, almost uninterrupted growth. Their efforts to create, manufacture, sell were orderly. Few of the big Goliaths of American industry had to face up to the challenges, invasions, set-backs that beset the motion picture industry.

But, in spite of all the encumbrances and hurdles that have plagued the film business, down through the years, it stands today as an inspiring fortress of strength. The invasions, the aggrandizing motivations will continue. But, the power of film combat increases with each succeeding fight. Out of such a battle-tested crucible must come a solidified front that can well stand off the affronts that are upon the industry.

Today, it faces an adversary that must be fought as no other opponent in the embattled past. It is toll-Tv. It is not a new enemy dedicating its own financial prowess and creative resources to victory, -- a victory that can be terribly costly to the exhibiting end of our business. The invader began moving in on free-Tv a decade ago.

Radio Threatens, Then Tv, Now Toll-Tv

Three decades ago, radio, -- in earnest, -- began moving in on theatre attendance. Soon, the "stay-at-home" peaks leveled off, the exhibitor came out of his box office fright and business began picking up. A decade ago, television roared into the living rooms of the nation and the four-billion dollar (at that time) motion picture industry, once again, was battling for its life.

It survived the invader! The sweet fruits of victory were the films' again. It wasn't, this time, the unrelenting battle put up by the films alone that brought victory over the little idiot box. The medium itself (Tv) reached its apex, entertainment-wise, and then began going down, down, down as ever more, and more viewers began going back to the movies.

The films, almost gloriously, survived the invader! But, for the movie business survival is not for long. The invaders continue to come. The toll-Tv battle, to repeat, is not going to be an easy one to win. Nor will slogans, catch-lines, breast-beating pitches going to turn the tide on this one. The toll-Tv brigade of big spenders and determined operators are not going to give up the ghost just because a scattered few court appeals and law suits have been launched by exhibitor organizations. To the toll-Tv crowd, it may turn out to be merely a halting tactic!

As we go by the public prints, it's questionable whether the protest against toll-Tv is strong enough

(Continued on Back Page)

Welcome, New Subscribers

To the new subscribers of *Harrison's Reports* do we bid this sincerely-felt welcome. -- and, across these lines do we reach out in warm handshake especially to all those members of the Allied Motion Picture Theatre Owners of Maryland. In big number they have joined our subscriber-ranks these past few weeks.

Most people in the industry, particularly exhibitors, know of our editorial policy. It is part of the warp-and-woof of the film business. For the new subscribers who may not yet know fully to what causes, principles, purposes we are dedicated, perhaps this should be repeated:

We believe that the heartbeat of an industry, especially one like ours, is its trade press. It is a sort-of medicine which helps nurse back to normalcy and health the economically weakened, the victimized minority, those of lesser financial strength. The parallel can be drawn from the general state of anemia that gripped the industry for a while.

To Be Beholden to No One

For the continued growth and health of the film business, the trade press must pulse fearlessly, honestly, vibrantly. It can best achieve such aims when it is least beholden to anybody. Thus, in its unsubsidized trust lies that eternal vigilance that sustains us in our industrial struggle for independence, opportunity, profit. Freedom of expression is every man's inalienable right no matter what he does for a living, or where he plies his trade.

Subsidize your trade press and you thwart progress, stifle forthright reporting, subdue unprejudiced criticism. Our masthead has been proclaiming it for 42-years: " -- Free from the Influence of Film Advertising." However, nothing can say it better than what's written in the pages of our issues. We are a humble servant of the industry, protecting the interests of the exhibitor while upholding the enduring canons of an honest, fearless, dedicated trade paper journalism.

Nor are we without the knowledge that every industry has its "typewriter strategists." Some try to be all things to all men, almost at one and the same time. It can't be done considering the unavoidable conflicts within our industry. We recognize the important obligation we have to our readers. We regard it almost sacred, -- our duty to tell the truth; to deal justly and work with humility as we practice the gospel of unselfish service for the ever-onward, over-all progress of the business in which we ply our trade.

Once again, welcome aboard new subscribers!

**"The Hustler" with Paul Newman,
Jackie Gleason, Piper Laurie**

(20th Century-Fox, October; 135 mins.)

GOOD. This is a rather long one. For its length, and to hold the interest of the viewer without lapses, you need a whale of a story; powerful dramatic investiture; strong, compelling delineation, tight-as-a-drum plot-structure. All this is not quite completely accomplished by triple-threat man Robert Rossen. To be sure, Rossen doesn't fail you in the final analysis. The mood, the atmosphere he creates have their emotional impact. You get the feel of the protagonist-wastrel, his disregard for the human side of living as he girds himself punishingly to wrest from life the only thing that matters, -- to be a winner. Paul Newman, the cue-ball table man, is before the cameras for most of the 135 mins. Grimy, slimy, rough-tough, hangers-on, loafers, habitués of the city's poolrooms make up the background portraiture of the story. For women, it's not a pretty picture. The saving grace, of course, is that highlighted, up front, is a powerfully appealing romantic idol of women, -- Newman. His sardonic, sneering, sarcastic, scowling approach to the chore in less capable hands would have fallen flat on its face. The long awaited film, with the enormous amount of publicity build-up of Jackie Gleason's role in it, may disappoint the fat one's vast following. He's seen in only two sequences. Gleason acquits himself admirably. There's a sordid love story that intrudes almost apologetically, into the proceedings. Only when suicide claims the innocently wayward, love-starved victim of big city cruel coldness and almost complete contempt for human values, do we see a Newman probing his conscience. There still may be a soul in back of those sharply cold blue eyes looking into unborn tomorrows that may be no more promising than all those miserable yesterdays. Shot in its entirety in and around New York City proper, the staccato tempo, the harsh theme, the almost ugly labyrinths of the big town, captured by the story, give this an appeal of raw reality that excites even the native New Yorker. What makes it so is the fine job of work done by the camera crews.

We deal with a "fast" pool shark (Paul Newman). For all his pride of skill, he is still a hustler. At times he descends to the lowest rungs of the poolroom catch-penny bum. Myron McCormick, his friend and manager, tries to keep him in line. But, liquor, self-fish obsessions, no character make him a loser. He proves it heavily in a session with the ace of them all, Jackie Gleason. George Scott, monied exploiter of poolroom talent sees in Newman a money-making prospect. In the brooding, cavernous stillness of a bus terminal in those chilling, greying hours of a new day, Newman meets Piper Laurie. Strange, lonely, lame, addicted to liquor and loose morals they're drawn to one another. She is desperately hungering for love. She gets it when Newman moves in with her. He continues to hustle pool, tries to pull some fast ones, gets his thumbs broken and otherwise suffers plenty. The only one who understands Newman is the girl. Yet, their friendship goes down the drain. Newman plays billiards with a rich southerner and makes a big winning. Her own immoralities humiliate Miss Laurie, break her spirit. She commits suicide. New-

man and Scott realize they have helped to destroy a human life. The pool shark's outlet is a beating he administers Gleason in an endless series of games in the murky poolroom. Newman tells off his money-backer, stretches out to his fleeting hold on self-respect and manages to recapture it.

Triple-threat man Robert Rossen produced, directed; with Sidney Carroll he wrote the screenplay. The story is based on a novel by Walter Tevis.

Adult.

**"Paris Blues" with Paul Newman,
Joanne Woodward, Sidney Poitier,
Louis Armstrong, Diahann Carroll**

(United Artists, October; 98 mins.)

GOOD. There's a meaty, heady, throbby tempo to this that makes you forget, and almost forgive several story shortcomings, insufficiencies, crudities. The bold projection of the dope-addict; the cold approach to hot sex relations take the edge off the general appeal to the jazzophiles and the hot-lick devotees. In the main they're in the teenage bracket. Who, more than to the young in heart does Paul Newman appeal? Or lovely Joanne Woodward? Louis Armstrong? How about Sidney Poitier, Diahann Carroll? Unseen is Duke Ellington. But, his music is not unexciting! What a score he endows this picture with! It is as much of the plot-structural dialogue as some of the best lines spoken in the film. -- and, there are lines that will leave their beautiful echo in the heart of the movie-goer. While this takes 98 mins. to big-beat itself out, when it's over, time's pendulum seemed to have swung much faster. The surge, sway and swing of the tempo catches you up and makes time itself take "time out" as the tale is told. To repeat, it is a pity that several of the objectionable sequences had to find their way into the story pattern. How can good camera crews go wrong when their lenses roam the Left Bank of Paris, catch up the sadly tinted dawn ridging the crowded rooftops, the churches, the waterways, the countryside.

We have here a couple of expatriates (Paul Newman and Sidney Poitier) living an easy life in Paris. They're jazzmen. They play at a club. Everything is going their way, any way you look at life in Paris. Into their lives come tourists Diahann Carroll and Joanne Woodward. Newman takes to Miss Carroll, but she not to him. Poitier is her man. Miss Woodward would like to make it with Newman. For a while it's no-go. Finally the couples pair off and it's twelve glorious days for everybody. They go for most of the forbidden things. In between, that jazzman-trumpetman arrives to take the town by storm, Louis Armstrong. Newman has written a concerto, which he hopes Armstrong will pass along to an important impresario. Intruding into these gay proceedings are the cravings for dope of one of the melody-men in the Newman band, -- Serge Reggiani. The two couples have their ups and downs romance-wise. Miss Woodward wants Newman desperately. He puts a halt to the rapid progress of their romance, -- if the poets will allow bedding up together the first night to be referred to as romance. However, before the two weeks are up, the girls are ready to head back for the U.S.A. Miss Carroll has the promise of Poitier that he'll be joining

her before long. For a while Miss Woodward thought that Newman would be going back with her. But, he doesn't. He wants to hang on to the melody strings of his dreams to compose. His concerto was given back to him, -- unpublished, unplayed. Newman wants to remain on until he is sure whether or not he has any creative talent as a composer. A throbbingly touching scene plays itself out at the railroad station when Miss Woodward tells Newman that no matter where he'll go, what he'll do, with whom he'll be, -- he'll be thinking of her.

Sam Shaw produced; Martin Ritt directed; former press agents George Glass and Walter Seltzer acted as executive producers. The screenplay, by Jack Sher, Irene Kamp and Walter Bernstein is based upon a novel by Harold Flender, with Lulia Rosenfield doing the adaptation.

Adults.

•

"The Pure Hell of St. Trinian's"
with Cecil Parker, George Cole, Joyce Grenfell
(Continental, October; 94 mins.)

POOR. This British import fails to come through! Referred to as those " -- little fiends in human form" the primary grade students are about the most unkempt, slovenly-looking brats seen in a long spell. Bless 'em, they do fail to beget your sympathy. This third of the series of 'cinemas (cartoon created) accomplishes little in its aim to appeal. It may not even register with the American youngsters some of whom are also given to the thought of burning down the school house of a morning when getting up is not the most inviting order of business. This charade is silly, insipid. It's talk, talk, talk all the way through with the tight-lipped broad-A of the tight little isle quite difficult to follow. In contrast to the sloppy make-up of the youngsters, the older (high school) belles are dressed as if they're matriculating in strip-teasing. This kind of "what ho!" stuff may ring a bell over there. Here, it's a dullish piece of fluff. The photography comes through rather nicely.

The students of St. Trinian's burn down their school. They go on trial. For the care-takers the conflagration is a relief. Only George Cole takes it to heart. The upper-grade girls were channelled into his matrimonial bureau. A professor (Cecil Parker) saves the situation, sets up a new school and starts out to rehabilitate the kids. Disorder is restored. The over-seers take up their chores again, marriages are postponed and the police force stands ready for any emergency. The prof is a front for a go-between for an Arabian potentate who wants these young girls as wives for his battalion of sons. A luxury liner full of these innocents is en route to the South Arabian coast. The girls, British land-forces, everybody get embroiled with the potentate. He retreats while the girls sail back for home. Yes, -- just when a semblance of peace and order seems to have been restored, St. Trinian's is up in flames again.

This was directed by Frank Launder; produced by Sidney Gilliat and Frank Launder. Screenplay inspired by the St. Trinian's drawings of Ronald Searle.

General audience.

**"Susan Slade" with Troy Donahue,
Connie Stevens, Dorothy McGuire,
Lloyd Nolan, Brian Aherne, Grant Williams**
(Warner Bros., October; 116 mins.)

GOOD. Warners must find substantial profit in stories dealing with young, impassioned love, sexual misconduct, illegitimately born children, young death and lonely suffering. With plot-structural variations we've had it in "Splendor in the Grass," and "Claudelle English" just recently. Now this one, which is well done. It is good to hear the endearing language of young romance seeking its outlet, which prophetically is not always in accordance with the precepts of a decent society. -- or, is it, considering with what open frankness the subject of quick meetings, rapid sex and the time table of mother nature incubating the result is dealt with in our films. Throughout the telling, you get a sense of being highly entertained with the smoothly spun tale of our young people, their loves, heartbreak, courage and the ultimate happiness that can come out of it all. Of course, this is what's been called a "woman's picture." -- and, when well done, it has been the bread-and-butter menu of the business for a goodly number of profitable years. Lloyd Nolan, Dorothy McGuire, Brian Aherne give strong stature to their roles. Connie Stevens, with her wind-washed beauty is appealing and tenderly convincing. Troy Donahue and Miss Stevens were teamed before, in "Parrish." The extremely good-looking blonde giant (Donahue) will need more seasoning and tutoring to get away from his expressionless kind of acting hitched to a toneless delivery of dialogue. The Technicolor cameras picked up the colorful beauty of the California coastline.

Susan Slade (Connie Stevens) at 17 knows little about life. For 10 years she was isolated in a mine-town in Chile where her father, (Lloyd Nolan) was top engineer. On their way home to California she meets Grant Williams. A casual shipboard romance rapidly engulfs the girl and the boy in an impassioned love affair, voluntary seduction, proposal of marriage and sad parting. Williams goes off on another dangerous mountain climb; with her parents she goes to their new home, a present from mine president Brian Aherne. Susan (Miss Stevens) gets a riding horse for a present. The frisky animal is boarded with the Troy Donahue stables. Donahue is bitter at almost everybody following his father's death (by suicide) after going to prison for embezzling \$10,000 from Aherne's company. On the side, Donahue does some writing. All this time Susan has not heard from Williams. Finally, she gets a call from his father informing her of the boy's death. Miss Stevens herself wants to commit suicide. Donahue saves her. To hide the fact that a child would be born to Miss Stevens, the family goes off to Guatemala where Nolan takes on a mine job. The baby arrives, it's all arranged that it's Miss Stevens' mother's child, Nolan dies, mother and daughter go back to California, the baby plays with a cigarette lighter, there's a fire and as the doctors struggle to save the life of the little one, the truth comes out: Miss Stevens reveals that it's her illegitimate child. Aherne's young son, (a suitor) backtracks, leaving the field to Donahue.

Delmar Daves produced, directed, wrote screenplay based on Doris Hume novel.

General patronage with reservations re children.

Toll-Tv Imperils...

(Continued from Front Page)

and loud enough to make its impact on Congress. This is not the nature of campaign that can be waged within the portals of the theatres, or by a few scattered exhibitor units. This is a serious, coldly challenging issue that cannot be resolved successfully without the help, -- nay, the full, determined support of the people who, in the final analysis, will pay the invader (toll-Tv) his price of victory. -- and, it will be big!

Wanted: -- the Best in Public Relations

The committees against toll-Tv must bring in campaign wizardry and public relations experts who know how to deal with a seriously embattled situation like this, -- though unique it be. Theirs must be the ability to arouse the public wrath, against this invader of their rights to a free-Tv; that one and all, -- the economics-strained populace, -- must be able to understand that they are the ones who will pay the pound of flesh that the toll-Tv-ers will demand once they achieve victory.

The operators of toll-Tv are content to go along slowly, picking up a "go ahead" in Bartlesville, Hartford(?), Little Rock, Etobicoke. The list keeps growing. To repel the enemy forces you must use the gunpowder of wisdom, logic, matter-of-factness. You must make the one who will shoulder the added expense of Tv entertainment, -- the public, -- rise up in anger. Letters of protest to Congress are not written by a peaceable, satisfied citizenry. It must be aroused to a situation that concerns them and their pocketbook. Their money is the pawn in this toll-Tv battle. -- and they, the people, must be made to see that this is their fight. This is for their dollar protection. Only, in this instance their neighborhood theatre operator is doing the Paul Revere and arousing the community to a peril that must be headed off, now!

In the past, when the film industry was besieged by an enemy beyond its gates, it organized its forces, conceived a blueprint of battle and with banners flying and drums beating it announced that it had met the enemy and had taken it on via, " -- a national promotion campaign properly coordinated, fully financed, and brilliantly conceived!!" Some engagements brought quick victory. Many victories took years to achieve.

Toll-Tv Two-Way Blade

The toll-Tv cut-in is a two-way blade. Some of the knifing comes from within our own ranks. Much of it from outer forces, sharply, deeply, cunningly. Thus, the scheme of maneuver takes on double precaution, conception, strategy. The slogans must give way to self-sacrifice; catch-lines must make for combat; breast-beating must be replaced by battle-tactics that know no stalling procrastination, time-wasting, selfishness.

Verily, the citizenry must be aroused to the economic danger that lurks behind the pick-up of their home screen, that toll-Tv cannot possibly deliver all the goodness it promises; that toll-Tv cannot give them much more than what free-Tv is giving the viewer now.

It is said that even a soft tongue can strike hard. It would be poor economics to go along with that sage-like philosophy right now. The fight against toll-Tv

Personal Journalism

Whatever the tribulations of our industry, the irreplaceable, indispensable gentlemen of the trade press are well fed. With the Fall season upon us, the parade has begun to the special luncheons and private dinners, -- hosted by the majors... It took Allied Artists to do a switch, -- a sit-down breakfast from which you could hardly stand up! It served as the launching of a launching, -- the introduction to the \$2,000,000 budgeting of "'El Cid's' all encompassing advertising campaign." AA's president Steve Broidy, addressed the 180 guests. Broidy pointed out that 25% of the over-all sum will be allocated for advertising in national magazines. The rest will be spotted in newspapers, radio, Tv. Samuel Bronston's "El Cid" will be given the hard ticket treatment, playing nine dates before Christmas... To the exhibitors (especially in subsequent runs) the road show approach is not well taken. They'd like to see less of these blockbusters milking the communities of the limited margin of free spending money for movie entertainment.

calls for a loud big voice of protest. It must come from the public. But, the anger of the citizens cannot be aroused by itself. Consternation and indignation over mis-use and abuse of public properties do not come voluntarily from the public. We are living in a generation when the simple approach to an emergency is not taken seriously by the people. We are surrounded by too many dangers and one more, -- remote, little toll-Tv -- may not be much to write home to the folks about.

Public Lethargic Letter Writers

So, there won't be too much writing to Congressmen. Unless, that is, those fighting to keep toll-Tv out of the homes, -- meaning, keep 'em coming to the theatres, are building up their embattlements quickly, forcefully, and in powerful number; they spell out stronger concentration and determination by the exhibitor forces; solidify quickly a big-monied pool with which to wage the battle. In the final analysis engage the greatest experts in the public relations field that can weld the right kind of relations between the public and the anti-toll-Tv-ers. Nor is this a simple message to put over simply to the public.

There is a prophetic paradox to this kind of fight. The exhibitor forces are not trying to protect the home screen with its free-Tv, thus running interference for the commercial networks. Protection begins at home! Here the exhibitor battalions against toll-Tv are fighting to keep their playhouses open for the kind of film entertainment that has brought the greatest measure of pleasure to the greatest number of people. That too, should not be hidden under a bushel of innocent deception when the overall campaign to reach the public is under way to stop toll-Tv from gaining any more ground.

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Vol. XLIII

SATURDAY, SEPTEMBER 30, 1961

No. 39

Exhib Unity Means Power

The cry of labor in the Samuel Gompers days that, "There must be a union," left its echo in the ranks of American industry. For management, for owners (bosses) there must be an association. There must be an organization welding these divided forces together for greater strength and more unified operation.

Production, distribution, exhibition -- the tripod of motion picture operation, -- are all organized in their own rights. They have their associations. Standing as perhaps the most important leg of this tripod, is exhibition. The theatre operator too believes in strong organization. He needs it for the greater protection of his investment. He needs it for the strength that comes with unifying the same forces in any branch of an industry. Whatever his gains in the past, because of being associated with an exhibitor body, it will be much more important to him in the future to "belong"; to be a member of his exhibitor association. Whatever the dues assessment, it will be nil compared to the returns that will accrue from such an association.

The Weak, the Divided Become Prey

There are strong, over-powering Goliaths in every industry. Some, within the laws of the land, make almost ruthless use of that power. They exert their influences, extract from the industrial bone all the marrow that sharp practices, clever maneuvering will yield. In many circles, that can well be called good business. Only the weak, the divided can become the prey of some of the sharp practices of those on the other side of the bargaining fence.

The theatre operator for the protection of his own business, must be a "joiner." He must belong to some exhibitor association. Within its membership ranks he will find leaders, doers, modern-day Davids. Their ability to fight, and their faith in victory will assert themselves as the controversial issues arise in our business of unending (and unavoidable) conflicts. These leaders will know how to sort out the stones at the brook of fair and decent inter-industrial dealing and plunge forward to fight the demanding Goliaths.

Exhibitors Should Join Up

So, no matter how big, or small, your house, as an exhibitor you should "belong." If you are not already a member of an exhibitor organization, ask your neighbor exhibitor which he belongs to, the services it renders and join up. Those who are members of an exhibitor association know the services it renders, the way it protects their individual interests, the fearless manner in which the heads of these organizations fight such elements that stand in the way of the exhibitor in realizing a fair margin of operating profit.

(Continued on Back Page)

Three Distribs Face Suit

A vociferous protest and condemnation of the practices of Warner Bros., Columbia Pictures and United Artists was raised by the Allied Theatre Owners of Wisconsin, last week, at their annual convention held at Pewaukee, Wisc. The state of the exhibitors' resentment was expressed in a series of resolutions passed with unanimous approval.

The protestations and condemnations of the theatre men are aimed at "Fanny" (Warners); "The Guns of Navarone" (Columbia); and "Exodus" (U. A.). The resolution, in part says, " -- in instituting bidding in the first subsequent run theatres in the City of Milwaukee on (above named releases) and thereby confining the playoff in the first subsequent run to only one, two or three theatres, it thus deprives the other first subsequent run theatres of a normal and orderly availability." If distributors refuse to refrain from this "disastrous practice," the Wisconsin theatre men threaten legal action.

The exhibitors want more prints to be made available on the saturation campaigns under the Marcus Plan. A sharp protest went up against the late availabilities given to small towns not governed by clearance. Exhibitors object being forced to wait 45 to 60 days (or longer) to play a film after a key town run.

On the national front of Allied States Association, Charles Boasberg (Warner Bros.) has not yet replied to Marshall H. Fine's letter of September 14, 1961 re "Fanny" and the special children's matinee battle going on between the exhibitor organization and Warners, (see our story issue of Sept. 9, '61). By the same token, there have been no new developments re the Columbia Pictures-National Screen trailer fight, something which the president of Allied States (Fine) had hoped to resolve by arbitration.

Michigan Chooses Showman of '61

For accomplishments symbolic of the highly respected award-title, -- Showman of the Year, -- William Jenkins an Adrian, Michigan, exhibitor was thus named at the closing session, last week, of the annual convention of the Allied Theatre Owners of Michigan. It was the 42nd yearly meeting of the exhibitors' unit and was held in Detroit . . . A salute to Michigan Allied was sounded by Marshall H. Fine, with special congratulatory emphasis laid on the outstanding administrative work having been done by its president, Milton H. London. This was an overall fruitful year for the enterprising Michigan unit of Allied States.

**"West Side Story" with
Natalie Wood, Richard Beymer,
Russ Tamblyn, Rita Moreno,
George Chakiris**

(United Artists, Road Show; 153 mins.)

EXCELLENT. This nature of rating is not accorded too many releases during the course of a year according to the rigid process of entertainment evaluation by this trade pillar. Verily, there are not too many films that are possessed with so many of the qualities of truly outstanding attainments in the realm of entertainment, as this release. Nor was this a tailor-made stage musical making its transition to celluloid. The Broadway presentation had its flaws which didn't bother directors Robert Wise and Jerome Robbins. When they got through with this modern told tale of the Romeo and Juliet plot-structure there was nothing but satiny smoothness, melodic beauty, an exciting tempo and an emotional impact that impelled a specially invited audience to break out in prolonged applause several times during the unspooling of this melody play. Music, as only a gifted Leonard Bernstein can compose it, dominates the film. An enticing, tantalizing, mesmerizing pattern of melody holds the story together like a maestro a highly trained philharmonic. -- and, the stars, the principals orchestrate a cast the talents of which are outstanding. The sensitive, turbulent, appealing performance of Natalie Wood; the smooth, clear-cut portrayal of Richard Beymer; Russ Tamblyn's all-around dexterity; the volcanic characterization of Rita Moreno; George Chakiris' bolt-laden, thunderous delivery of a tough role head up the soloists of the acting company that, for all their individual greatness fails to leave the principals, the support anywhere behind as we sound our salutes. But, holding the proceedings together the power of cohesion and the strength of continuity is the vibrant, Wagnerian-like language of the Bernstein music rising to thundering crescendos for the big, powerfully dramatic sequences; segueing to diminuendos for those tenderly-paced, romantic passages. The basic pattern of the melody-play is interwoven with the skeins of poverty, tragedy, hatreds, wayward youth, dream-drenched souls, innocent misunderstanding. Most of it tends to see a smidgen of New York at its ugliest and forlorn hopelessness. Some of it is almost on the "message" borderline crisscrossing the boundaries of a juvenile delinquency that kills off the brave, the courageous. This is a musical about New York, and you see this seething metropolis with its bony spires reaching skyward; its crowded streets leading to nowhere; you feel its awesome might and man-made power; you sense its lost poetry and harken to its throbbing melody of promise via an aerial curtain raiser as the Technicolor cameras pick you up at the Battery, ride you uptown and then set you down at the locale of the story. The limitations of the stage give way to the vast scope of camera pick-up that creates an aura of sheer magnitude.

-- and so, it's not the Montagues and the Capulets, but the Puerto Rican youths and American teenagers. Both are drawn from the ranks of the gangs. Each wants to wrest from the other the rights of life that belong to both. Peace and logic and understanding are beyond their ken. Warfare is their game. Killing is a taken-for-granted by-product of the lottery they play.

A Puerto Rican beauty (Natalie Wood) falls in love with an American boy (Richard Beymer). It's intermingling, a strong "thou shalt not." Trouble follows. There is fighting; there are beatings, knifings and, -- death. Stealthily, this is all pulled off without the police being able to do anything to prevent it. Headquarters for the war talks (of both gangs, ironically enough) is a small neighborhood candy store. The owner, Ned Glass, understands the youngsters, is sorry for them, tries to counsel them. In his few scenes Glass does a superb job. Verily, you see nothing but topflight performances in this romance-melody-tragedy pulsing its way through 153 minutes of masterful entertainment. As the finale pulls up, there is devastation, death, destinies to be determined by one's own imagination held captive throughout the proceedings.

This Mirisch presentation was produced by Robert Wise. With Jerome Robbins, he directed. Ernest Lehman did the screenplay; choreography by Jerome Robbins. Leonard Bernstein wrote the music, lyrics by Stephen Sondheim. The film is based on the stage play of the same name; book by Arthur Laurents.

General patronage.

**"Breakfast at Tiffany's" with
Audrey Hepburn, George Peppard,
Patricia Neal, Buddy Ebsen, Martin Balsam,
Mickey Rooney**

(Paramount, October; 115 mins.)

GOOD. The New York scene has captured the imagination of our movie makers. Once again, the madding metropolis with its myriad malfunctions is the montage of the plot. It is one of zaney humor, screwball disorder and uninhibited two-timing. Yet, it plays itself out with the smooth softness of an article in the slick magazines come to life. It is a strange world in which the characters of the film live, play, get impossibly drunk, make love in a bathtub, cheat the morals code and otherwise disport themselves as symbols of a society that may create a strange interest, but hardly a strong envy. This sophisticated comedy is an exciting entry with its measure of pleasurable entertainment. Audrey Hepburn, known better for her portrayal of nuns, ladies of nobility, women of gentility is the capricious heroine. She comes through convincingly and adorably as the skinny symbol conceived by Truman Capote. George Peppard, as her ultimate romantic interest gives a splendid performance. Statuesque Patricia Neal is given a wardrobe to wear which will bring forth plenty of envy from the ladies. Drawl-paced Buddy Ebsen as the "get lost" Texas husband of the provocative Miss Hepburn, is suited to his limited assignment. Mickey Rooney punched away much too hard at his role of the Japanese photographer. It was more Hollywood Sukiyaki than Nipponese Yunioshi. Martin Balsam, who plays a Hollywood agent, helps himself to most of the scenes he's in. The Technicolor cameras did credit to their New York lensing giving the harsh city eye-compelling touches of softness you won't forget too soon.

Audrey Hepburn is a different kind of New York playgirl. Eating a pick-me-up bun-and-coffee breakfast in front of Tiffany's (Fifth Avenue) window is her way of starting the day, or ending the long

night. One of her neighbors (George Peppard) is a writer of sorts, but gets no rejection slips from a wealthy, though married, woman (Patricia Neal). From her he gets money. Plenty! For a while Peppard can't make the grade with Miss Hepburn. She's for a Brazilian zillionaire. Some of Miss Hepburn's help comes from an ex-mobster (Alan Reed) doing a stretch up at Sing Sing. Suddenly up from Texas comes a horse doctor (Buddy Ebsen). He'd like to retrieve his precious little wife (-- yes, our heroine). "She's so skinny," he whines. But Peppard convinces him that she's a wild thing. Ebsen takes his leave. There are gay parties in Miss Hepburn's apartment, and there are buck-teethed protestations from Mickey Rooney. Disaster catches up with the innocent girl. For conveying narcotics she's clamped in the calaboose. With the help of Balsam, Miss Hepburn is sprung. She's now ready to take off for Brazil and marriage to her man of wealth. Peppard tells her it's no go, news of the dope scandal reached him, down there, and he's rather frightened. The girl still wants to use up the plane ticket on the gamble that there must be other rich Brazilians. As her pet cat becomes a problem, and as the rains come down, Miss Hepburn and Peppard braving the torrents agree that they're meant for each other. The cat seeking shelter in a crate, is picked up by its mistress and off they all go.

This was produced by Martin Jurow and Richard Shepherd; directed by Blake Edwards. George Axelrod did the screenplay from the novel by Truman Capote.

General patronage.

"The Mark" with Maria Schell, Stuart Whitman, Rod Steiger

(Continental, Current; 127 mins.)

GOOD. This is a psychological drama, brilliantly put together, smoothly directed and supported by a series of superb performances by the stellar characters. The theme was challenging. In fact, the nature of the story, -- a man's sexual maladjustment showing its fondness for little girls, -- was a bold undertaking in trying to fashion movie entertainment out of it. The Freudian theories dog the plot throughout its telling. There is ugliness in such a story and revulsion for the squeamish. Nor is this for the very young. In its slowly-paced, soft-toned manner it has a power of compelling penetration. What makes it so is the manner in which veteran Rod Steiger handles the role of a psycho-therapist, his sympathetic domination of the other characters to say nothing of the film. Stuart Whitman, -- who's before the cameras most of the time, -- acquits himself in smoothly convincing style, as the prison parolee seeking biological adjustment. Maria Schell, is given to a delivery of semi-whispery dialogue as she portrays the affectionate, understanding love interest who comes to the aid of the young man forever swimming in therapeutic quanderies. Brenda De Branzie, as a motherly landlady, Donald Wolfelt as an employer, give pleasant performances. Armanda Black, the daughter of Miss Schell, performs precisely according to the primer of a student of the professional school for children. The photography is good, especially shots of the British countryside.

Thirty-three, handsome, average height, of Canadian birth Stuart Whitman is a victim of inner fears, the problem of being a parolee, unsure that the cause of his jail sentence is behind him. However, he is getting along nicely. He's employed, well paid, well liked by his employer, makes a hit with the boss' secretary (Miss Schell) and is told that he's well on the road to recovery by the prison psychiatrist (Rod Steiger) to whom he reports. Miss Schell (a young widow) gives him cause for a firmer hold on himself and the ability (without fear) to face up to the new life around him. The miserable, horrible past however comes to hound him in the still, sleepless hours of the night. The story eddies between the smoothly promising present and the terror-ridden past via the flash-back process. Whitman continues to make great progress in his job, but even better advances with Miss Schell. She is proud of him. Soon they're off on a weekend. They bed up together and he's a man again. He has found genuine love, thanks to the young lady's submissive initiative. But, trouble still haunts him. He is questioned by the police in a crime that bears his former trade mark, -- an 11-year old girl had been criminally assaulted. He is freed, of course. A few days later his picture, holding the hand of Miss Schell's daughter as would a doting father, breaks the papers. This time the cry for action is blood-curdling. He loses his job. He is at the end of his rope, but the ever-friendly Steiger gives him new hope. -- as does Miss Schell. Whatever his past, she will leave to destiny to fashion their future.

This Raymond Stross-Sidney Buchman production was produced by Raymond Stross, directed by Guy Green. Sidney Buchman and Stanley Mann wrote the screenplay which is based on the novel by Charles Israel.

Adults.

"Season of Passion" with Ernest Borgnine, Anne Baxter, John Mills, Angela Lansbury (United Artists, October; 92 mins.)

FAIR. The way of 17 lay-off summers spent in bedding up together without benefit of clergy leads to a bar, a pretty maid, a beer and a toast, "Here's to us." Meaning that all the accepted, brazenly open immoralities finally will lead to marriage. For Australian cinema scriptists, -- although this is taken from the play "Summer of the Seventeenth Doll," -- there are quite a few liberties taken with loose, bar-room language. Even the mother of the innocently involved daughter unloosens a few of the ill-sounding cuss-words. In fact, the film is set to a brawling, heavy-drinking, endlessly raucous, boisterous tempo. The plight of the protagonists fails to beget your sympathy, except for the teenager and her clean love-affair which will lead to marriage without the illicit shenanigans all those seasons of passion (lay-off summers). Only down toward the end, does Anne Baxter, ever a trouser, give the proceedings any touch of tenderness or feeling. This is not one of Ernest Borgnine's better ones. John Mills and Angela Lansbury are hung up by their material. The Down Under dialect is handled brilliantly by Miss Baxter. This was filmed in Australia and there is sweeping beauty to the long stretches of cane-fields, the harbor (Sydney) and other Australian picture post-card shots.

(Continued on Next Page)

Exhib Unity...

(Continued from Front Page)

We, of *Harrison's Reports*, are in close contact with exhibitor association heads. We get to observe how they go about their duties of serving the exhibitor. This is not an industry without its endless battles, conflicts, costly differences of opinion. The exhibitor heads meet these issues like a Casey at the bat, a Horatius at the bridge, the Dutch boy at the dikes all rolled into one. We're proud of these self-sacrificial, dedicated, devoted men. They're an inspiration to our business.

The exhibitors should give their association leaders their support, their confidence, their faith especially in the year to come, for it will be one of serious decision!

"Season of Passion"

(Continued from Preceding Page)

The cane-cutters (Borgnine and Mills) are home again for another lay-off. Borgnine takes up where he left off with his woman (Miss Baxter), Mills has to do with a new one (Miss Lansbury). There is drinking and brawling and all kinds of ear-piercing merry-making. There is also trouble for Borgnine. As head-man of the cane-cutters he'll be supplanted by a younger ball of fire (Vincent Ball) next season. Ball meets a young barmaid falls for her and she for him. They have a falling out when Ball derides the slowly crumbling Borgnine. They get together again, when Ball tells Borgnine he can be boss-man of the cane-cutters. It's Miss Baxter's mother who puts it squarely to the boys, for they're not the men they used to be, in many ways more than cutting cane. Nor does the old homespunly gruff guzzler spare their feelings. And, so Miss Lansbury leaves Mills for better pickings elsewhere. Miss Baxter is all for chucking Borgnine, but their seventeen years of love symbolized by a kewpie doll each season, is not easily shatterable. They get together in the pub, when she draws a beer for her man and gives way to tears as he toasts their future, "Here's to us."

Leslie Norman produced and directed; the screenplay is by John Dighton; the film is based on the play by Ray Lawler.

Adults.

"The Anatomist" with Alastair Sim, George Cole, Jill Bennett

(State Rights, October; 73 mins.)

POOR. The British-made cinemas continue to arrive in goodly number. At the rate they're coming, it won't take long before our British brethren may well be the keeper of the "B's," and let Hollywood concentrate on the big ones. This is scalped out of an eerie, macabre, gory concept of blood-curdling movie making. It hardly adds up to entertainment. Once again, you get those long, windy passages of British dialogue that fail to register, most of it being hard to understand. The declamatory approach to the dialogue sounds like children, grown up, are still playing their parlor games where proper pronunciation, just the right diction get teacher's red apple. While the doings take place in 1828, some of the clichés are ground out of the pattern of speech more in today's America than in Edinburgh. The brilliant Alastair

Personal Journalism

At a press conference, hosted by Joseph E. Levine and held in conjunction with the production "Boys' Night Out," the enterprising boss-man of Embassy Pictures had an aside for the man from *Harrison's Reports*: Levine didn't mind making it known that in our story *Harmony, It's Wonderful*, (Aug. 19, 1961) he should be considered as one distributor who felt most bitter about exhibitors "pulling" a release when it fails to do business. In taking issue with such exhibitors he said, "I'll have much more to say to *Harrison's Reports* about this practice in due time." . . . We, of course, in our story took the open stand that the exhibitor knows best when to "pull" a film that isn't standing up at his box office.

As we itemed in this column, (September 16), *Tv* launched its new season with full-page ads proclaiming the greatness of its Hollywood product, for free, and on Saturday night, at home! Complete reports are not in yet what this opening gun bombardment aimed at the box office has done to it. Good, it couldn't have done considering the public press reaction. . . . While the powerful advertising lineage is paid for (indirectly by the sponsor) the greater residue (for free) was the favorable critical reaction in the public prints. It added to the highly unpalatable taste of the bitter tea of Saturday night *Tv* competition the neighborhood exhibitors had to swallow . . . It's another economic headache for the industry in general and the theatre operator in particular. But, all factors must gird their forces to fight this situation, or else the net results can be mighty costly when all those Saturday nights will have been totaled up at season's end!

Sim fails his reputation in this one. In fact, most of the acting goes back to the scenery-chewing days. Usually, when all else fails, in a British-made film, the acting invariably stands strong against the tide of mediocrity. Not so here. The photography is good.

Alastair Sim, a professor in anatomy, needs corpses with which to teach. Two ugly characters are hired to dig up the bodies. Soon, it dawns on Sim that instead of going to graves for their merchandise, they kill off the people. When word gets around, there's an uprising by the town-folks. The old prof's own life is in danger. It's when a young, lovely harlot with whom one of his students (George Cole) had had some drinks, is placed on a slab in the morgue that Cole revolts. He blames the two hoodlums and not Sim. A lot of ill-timed tomfoolery follows, a romance weaves its way into the proceedings; the love-stuff is broken up, then mended; the mob chases the prof-doc into the house of Cole's fiancée; the students come to save their beloved and respected teacher; he defies the mob and continues his surgical studies with the class by lecturing in the house.

This is a David A. Bader, Walter Gettinger, Herbert L. Lee presentation.

Adults.

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Off-Beat Pics; Art Houses

The imports continue to flow in like flotsam and jetsam on the high seas of off-beat celluloidia. What reaches the screens of the nation's theatres, -- mostly the art houses, -- is supposed to be the best (limited in quantity) of the product conceived in the foreign studios. Yet, a goodly number of releases produced by Europe's film creators have already made their way here thus far, this season, showing the feverish activity over there.

Most of the importers are not yet ready to say just how many films they'll have for American consumption by season's end. Judging by what we've already seen, the supply for the medium should be rather plentiful. But, quantity of product is not alone the common denominator. Major producer-distributors in Hollywood have begun proving, -- via the take at the box office, -- that quality is not without its gigantic profitable returns.

Most of the foreign films we've caught are turned out by movie-makers (conceivably brilliant) who are obsessed with the mania that sex, in all its sordid, ugly cheapness is here, but not to stay for long. The major theme is rape, seduction, bordello-blemished love-making. The importers, out to make their measure of profit, content themselves with this: In the main, their offerings are for that particular and special clientele of the art houses of the nation. Three hundred of these playdates can give a distributor a nice return. He'll still need a lot of other bookings to make any real money.

Newspaper Image of Art Houses

Long before the drive-in theatres became pleasant, enjoyable retreats for the whole family, these places were known, far and wide, as "passion pits." To the young in cars, it wasn't overly important what went on on the huge screen. What mattered is that they were alone (boy and girl) it was dark and comfortable. It took time, money, good showmanship on the part of exhibitors with big investments, to make their drive-ins inviting places for the whole family. Carousels, mammoth playgrounds, comforts for the diapering baby and other inducements wiped out the "passion pit" image for the more respectable connotation.

Today, the art house stands among its alien film deep in the pits of off-beat connotation. Their general picture is an uninviting one to those not yet initiated. Feature writers in dealing with pictures condemned by the Legion of Decency, PTA groups, better film committees and other guardians of American morals, picture the art houses as outlets of strange pattern more than willing to give shelter to these vagrants

Exhibs Win Kiddie Battle

As we were going to press, last week, we spoke to Charles Boasberg, general sales manager of Warner Bros. We knew that some solution was in the works to resolve the special kiddie matinee controversy, especially when playing "Fanny." A few days later the distribution sales head announced the elimination of the clause (Article Second) thus yielding to the embattled exhibitors.

While all exhibitor forces felt that this was their fight, none fought so determinedly as Marshall H. Fine (president of Allied States Association), and William Infald, president of Allied Theatre Owners of New Jersey. Shortly after the receipt of the Boasberg letter of August 8, 1961, which set off the fireworks, Infald and his organization went into action, locally. Fine was already marshalling his national forces for an all-out battle.

Distributors Discouraged by Exhib Victory

The victory over Warner Bros., should discourage any distributor from forcing the exhibitor to show his product at the special matinees for the kids (on Saturday) that he, the theatre operator, deems objectionable for the youngsters. "Fanny" was considered not suitable for the children on such shows. Warners demanded its percentage if other product were used at such special matinees.

While the Warner stand (via Article Second) may have been a mis-judgment of accepted practices, the general and immediate uprising of the exhibitor forces called for the distributor to see, perhaps, the innocent error of his thinking. He didn't lose too much time in mending it.

Once again, the value of local and national organization leadership, willing to go out and battle fearlessly for exhibitor rights, shows itself up as one of the imperative forces of the industry where the legitimate exhibitor gains are not easily made without an all-out battle.

of cinematic respectability.

The press, in its stories, would have the reader believe that only the condemned import is welcome on the smaller screens of these smaller theatres. Off-color films, plot-structures where mal-adjusted sex is the bait, nose-thumbing at society's moralities are the accepted fare in these art houses. Verily, one such series of stories charged the art theatre as refusing to play imports unless they have been ruled out of bounds by the Legion and other morals monitors. Yet, the distributor of imports tells us that a condemnation by the Legion of Decency is costly.

(Continued on Back Page)

**"Back Street" with
Susan Hayward, John Gavin, Vera Miles,
Charles Drake, Virginia Grey,
Reginald Gardiner**

(Universal-Int'l., November; 107 mins.)

VERY GOOD. Fanny Hurst wrote this three decades ago. The open immoralities of today would have been downright shocking then. The social order of those yesteryears is hardly comparable to the taken-for-granted indecencies practiced today. But, the Hurstian approach to an illicit love that goes all the way, between a lady of fine taste and proper breeding and a married man who comes from good stock, stands up with the emotional power and romantic strength as if it were fashioned especially for Susan Hayward and John Gavin. They give the vehicle a strong believability. They were living in shame, yet they faced their shamefulness shamelessly. In less capable producer-director hands this could well have followed the corny pattern of the soap opera. Not that these tear-jerkers are without their vast following. To be sure, we're treated to a tear-jerking finale thus helping to make it a "woman's picture." Miss Hayward, in her acting, sends home the message that here is a lovely woman almost born to do the bidding of the man with whom she would fall in love, with or without benefit of clergy. The titian-haired beauty gives a powerful performance. Gavin, as the man she loves has a smooth and easy style. The ladies (both young and old) will be swept along by his portrayal of the young captain, the ardent lover, the helpless husband, the kindly father, the tragic victim. Vera Miles, as the alcoholic wife endows her work with charm, cynicism, bitterness, emotional turbulence. Reginald Gardiner makes child's play out of the few memorable scenes he's in, he spreads his talents so adroitly. Charles Drake, Virginia Grey lend admirable support. This drama is in color (Eastman) making a mess of mince meat out of some of the sages in Hollywood who say that color is for musicals, comedies and travelogues. The photography, all the way through, is full of the lush beauty of rich settings.

-- and so, World War II is ended and the fighting boys are going home. Marine Corps Captain John Gavin, is forced to wait over for a plane at Lincoln, Nebraska. He "rescues" Susan Hayward. She's a U.S.O. hostess but finds herself trapped in a hotel room trying to sell some sketches to a lecherous clothing manufacturer. The marine and the lady are attracted to each other. The hectic friendship gathers speed. Gavin wants Miss Hayward to go with him to Chicago. She agrees, but fate makes her miss the plane. She learns that Gavin is married. She leaves for New York where she finds employment in Reginald Gardiner's swank shop. Soon, the lady is a partner. Miss Hayward leaves for Europe to open new offices. It was inevitable that while all the time she was in hopes of getting far away from Gavin, they'd be drawn together by fate. They lose little time in taking up their love affair again. Gavin sets the beauty up in a sumptuous beach house where they both find paradise. But, it doesn't last long. Gavin's wife continues to drink heavily, she finds out about his love affair and takes an almost tragic overdose of sleeping pills. Gavin wants a divorce, but his wife

wants him trapped in his loveless marriage. Finally, following an evening of violence and threats Vera Miles jumps into her car as does Gavin. Crazy by alcohol she loses control of the car. She is killed instantly. He is rushed to the hospital, but soon dies. As Miss Hayward, deep in her sorrow, sits alone in the French farm house, Gavin's two children pay her a surprise visit. The young boy says to Miss Hayward, "There's nobody, nobody close. So, we thought you wouldn't mind if we visited you once in a while."

This was produced by Ross Hunter; directed by David Miller with screenplay by Eleanore Griffin and William Ludwig and based on the novel by Fannie Hurst.

Adults.

**"Town Without Pity" with
Kirk Douglas, E. G. Marshall**

(United Artists, October; 105 mins.)

GOOD. Military attorneys (prosecution-defense) have their protocol-ridden work cut out for them in a trial. For every limitation, there are opportunities to ham it up, acting-wise. While Kirk Douglas must unleash an unrelenting, almost savage attack on a girl witness if he is to save his four G.I. defendants from the death penalty, the actor does a sympathetically appealing job of it. His cold, hard approach to reducing the lovely girl to a frightened, bolloxed-up, contradictory teenager is stripped of the melodramatic superficialities that have spoiled so many similar situations in other releases. He gets to the cold-hard testimony quickly, adroitly, almost inhumanly leaving the lovely witness on the stand, in her misery, almost as naked as she was when attacked by his four clients. Yet, his transition to sympathy, inner-hurts and emotional restlessness are evident enough for you to be able to feel his torment. Douglas' job of defense attorney, of course makes the picture. The young voluptuary (Christine Kaufman) is appealing, alluring, poised. Hans Nielson, is good as the stubborn, revenge-seeking Teutonic-laced father. The quartette of thrill-seeking GIs do well with their limited chores. They come through looking and acting as the sloppy kind of Army recruits (or conscripts) who must wind up in the brig for a long stretch. The German countryside is caught up broodingly by the cameras.

Four GIs out for no good, soon get their lustful opportunity when they see a sexy teenager taking off a skimpy bathing suit. They attack the youngster, run away from the sex crime, and leave her at the river-edge. One soldier places his shirt over her naked body. This is clue enough for the Army MPs. The boys are picked up and put on trial via American military procedure. Kirk Douglas is their defense attorney. While Douglas is repelled by the crime he promises to do all he can to save the quartette from the death penalty. The testimony of the girl can either make or break the case for Douglas. He wants to spare her, which also means that the court would spare the soldiers, since her non-appearance in court would obviate the death penalty. Her eye-for-an-eye father would have none of it. He wants his daughter to testify and thus insure a death sentence for the GIs. -- and so, when she faces Douglas, and he hammers away at her, getting her to tell lies, omit

prophetic truths that were there, especially having innocent proclivities of standing in the nude in front of her window (while a lascivious-minded man peeked) the defense scores heavily and the men escape the firing squad. They get long prison sentences. Douglas is not proud of his success in court. As he leaves, a girl reporter (who can learn a lot from our American "sob-sisters") tells him that the youngster committed suicide. He leaves the town without pity, despondent and deep in the throes of the ironies and bitterness that can engulf a man who saw his duty as a defense attorney, in the military, and did it.

Godtfried Reinhardt produced and wrote this one; Silvia Reinhardt and Georg Hurdalek did the screenplay which was taken from the novel "The Verdict." The score was composed by Dimitri Tiomkin.

Adults.

**"Mr. Sardonicus" with
Oscar Homolka, Ronald Lewis,
Audrey Dalton, Guy Rolfe**
(Columbia, Oct.-Nov.; 89 mins.)

POOR. This deals with ghouls, gals and Frankensteinian goulash. If the deft touches of good and exciting story telling are given this nature of goose-pimply plot the net results can be entertaining for movie-goers who chase such screen fare. But, this fails to acquit itself. We're introduced to the repelling hideousness of the story at too early a stage. From then on you can't throw off the utter ugliness of it all. The Sardonicus (Guy Rolfe) doomsday pitch of delivery adds to the eerie tone of a tale that by itself stood knee deep in a macabre denouement that fails to pick itself up. More revulsion is added when that brilliant actor Oscar Homolka goes through the film wearing an eyeless socket and moaning his dialogue as if he were the messenger of the devil himself. The elements of exciting surprise are not there, leading to motivations that are too obvious. Photography, good.

A knighted medical pioneer, (Ronald Lewis), in the late nineteenth century, is working on a new technique for paralysis. He gets a letter, hand-delivered by Oscar Homolka. It's from the woman he was once in love with, Audrey Dalton. She's in trouble. He arrives in Bohemia and finds her married to Baron Sardonicus (Guy Rolfe). Lewis sees immediately that the castle is a place of horrors. His job is to do something about Sardonicus' face. Lewis grows faint when he sees it. It is horribly distorted. He must wear a mask in front of people. Sardonicus demands that the young doctor go to work on his face with his massage-toxic poison treatment. Threatening all kinds of maniacal torture to the lovely Miss Dalton, Lewis finally works on Rolfe's distorted features. The Baron comes out of it with a normal face. He shows his appreciation by signing annulment papers. The marriage was never properly consummated. The doctor and the lady leave for London, but also leave Sardonicus in quite a plight. He can't open his mouth, can't eat, can't drink. He's a victim of inner afflictions. So is his cure.

Produced and directed by William Castle; screenplay by Ray Russell from his novella.

Adults.

**"Night Affair" with
Jean Gabin, Nadja Tiller,
Danielle Darrieux, Hazel Scott**
(President Films, October; 92 mins.)

FAIR. This is a French "who-done-it." In the main, it has the coolly calculated approach, the smooth process of probing a motive for the killing, the calm build-up to police deduction that have distinguished many a better English murder mystery. Whatever strength of performance-structure you'll find in this one, is propped up by the competent job of work turned in by Jean Gabin as the ace detective of the Paris police. How cruel the swing of time's pendulum can be! Only a few yesterdays ago, M. Gabin was the slim, young heart-throb of two continents. Today, we see a paunchy, grey-haired oldish man. But, still a good actor! Once again, a Parisian night club is one of the pivotal points of the story. Again, we see the sleazy, smoke-drenched, sloppy upholstered cellar where so much of the social life of Paris revolves. If it's not a pretty, nor inviting picture, it's because even our own dives are not that repellingly ugly. A breath-takenly beautiful girl (Nadja Tiller) plays the pathetic dope fiend with a convincing appeal. An almost hopeless victim of the forbidden stuff, hers is a poignant, pathetic impact. The recent yester-years of Danielle Darrieux stand before you as you see this former French beauty of overpowering appeal. Hazel Scott, an American chanteuse of outstanding talent, makes her debut as a dramatic actress in this one. The blueish melancholia, the brooding tempo, the torrid rhythm of the story were given help by the lensmen with their deft manipulations of the cameras.

Paris is a-glitter. It is night. The night club is a-jumpin', but death stalked the owner of the bistro. Investigations get under way. Inspector Jean Gabin gets the assignment. He gets nowhere fast until he meets the lovely, German mistress of the murdered bistro boss, (Nadja Tiller.) As a matter of fact, she makes it her business to make the friendship of the French flatfoot. Gabin pities the beautiful girl lost in her mesmerized world of the dope fiend. His sleuthing takes him to a pharmacy owned by Danielle Darrieux. She is supposed to have known the dead man. It was his brother, she knew. Gabin gets little out of Mlle Darrieux. He goes to the home of the deceased brother and finds Fraulein Tiller writhing in pain of the addict without drugs. She gets a dose. Gabin ties together a lot of loose ends re the murder. Traffic in drugs is a major key to the problem. This involves several people, but only one could have committed the crime. It is his duty to see that the guilty is punished. To make sure of the Tiller girl's safety Gabin takes her with him.

Gilles Grangier directed from a script by Michel Audiard and Grangier. The screenplay was taken from the novel by Jacques Robert.

Adults.

"King of Kings" Review

Columbus Day at our printery was a holiday. We had to rush off to press somewhat sooner than usual. Thus, the full, detailed review of "King of Kings" the overpowering Biblical spectacle with its spiritually inspiring theme, will be carried in next week's issue.

Off-Beat Pics...

(Continued from Front Page)

Whatever the product on the screen, the art houses we have visited are about the most comfortable, best-conducted places in the city. Their rather simple philosophy is economically wise: If there are people who enjoy seeing these allegedly off-beat imports, we'll show 'em. Thus, in a society that proudly boasts of its emotional maturity and intellectual discernment surely there is need for the modern art theatre and its nature of clientele.

"Seven Women from Hell" with Patricia Owens, Denise Darcel, Cesar Romero, Margie Dean, John Kerr

(20th Century-Fox, October; 88 mins.)

FAIR. It's another story dealing with World War II. The protagonists are prisoners of war, "non-combatant women. With the ever-increasing number of productions made here and abroad dealing with the god-awful conflict, each succeeding story must have the power of conviction, the motivations have got to be clear to stand up as an entry of movie entertainment. This fails to do so. The implausibility of some of the major situations border on the ludicrous. Hardly any of the stellar characters give smooth, clear-cut performances. For this, blame should be put on the ineptness of the script. The ladies, bless 'em, don't permit the grim, grimy, mud-soaked life in a Japanese compound interfere with their appearance. They're laundry-clean, properly-coiffured, alluringly made up to excite the most abstemious of man, away from his own woman, "to say nothing of the savage, ravaging Japanese. Buxom Denise Darcel swings around her voluptuous appeal like a pendulum on a rundown time piece. Cesar Romero, as an accessory to the war crimes is always the suave, nattily-groomed romantic. Here, he plays a two-timing game. He's one of the few attributes in a cast ambushed by an ironic enemy, "the plot. The color photography is good.

The ladies find themselves in a detention center, prisoners of war. All kinds of Japanese brutality is visited upon them. A pregnant young American loses her baby. They could see the American men folk in the other compound. The girls start digging a tunnel to help get to the men. But, the men shove off. There are bombings, fires, havoc. One of the girls is raped by a guard. She stabs him and runs away to the Japanese doctor, a kindly man. He tries to protect her, even promising to help the girls to escape. A Japanese patrol upsets their plans, kills the doctor and takes one girl captive. The others escape into the jungle. They come upon Cesar Romero. He gives the women shelter, also falling in love with one of them. As the girls are ready to board a boat, supplied by Romero, and gain complete escape, it dawns on them that they have been double-crossed by Romero. He is an agent for the Japanese. His wife-to-be shoots him. There are three ladies left now. They head the boat for a near-by shore where they find Allied troops. There are wolf-whistles, bug-eyed head-scratching and final freedom.

Harry Spalding produced this one; Robert Webb directed. Jesse Lasky, Jr., and Pat Silvers wrote the story. Adults.

Personal Journalism

Art house rentals constitute just a fraction of the revenues expected by an importer-distributor of foreign films. Irving I. Wormser, president of Continental Distributing, Inc., an affiliate of the Walter Reade Group, said, at a press conference, that if he could run up around 7,000 American bookings on each of his thirteen releases this year, he'd be happy. . . . Contrary to accepted opinion, a Legion of Decency condemnation of a film gives it a costly setback, booking-wise. "Exhibitors in many localities will just refuse to book the condemned film," said Wormser. This is going to be a spending (selling-to-the-public) year for Continental, assured the president. "We're going to spend upwards of \$3,000,000 to promote, advertise, publicize our 1961-62 product," he said. . . . Hollywood production is being considered by the importing company. "One or two of these deals are in the serious talking stage, right now," said Wormser who had just returned from a European product-scouting trip.

Zenith Radio Corp., began seeing toll-Tv as a reality soon after the American set buyers began seeing things come into their living rooms they may not have dreamed possible. Nearly a decade ago, Zenith started pouring big money into its toll-Tv invasion. . . . The other day, its president promised the Tv public the following: Wide avenues of programming for the home. Color on a bigger (and more economic basis). Hartford (Conn.) "subscription television" is set to be a big success. "and, here's the rosy-hued promise! The home screens for toll-Tv won't be the limited dimensions of the small idiot box now in use. "We hope to stimulate interest in very large screen display devices," he said. . . . This is another chapter in the foreboding story that lies ahead in the battle against the invasion of toll-Tv. Harrison's Reports has dealt with this worrisome situation in the very recent past. We must repeat, that industry forces must set themselves up to fight this (toll-Tv) with everything they've got. Leadership in this costly battle will fall on the shoulders of the exhibitors. . . . P.S. There is talk and denial that the Hartford experiment may not come off.

Elizabeth Taylor, empress of box office power, has had her troubles of late. Hardly any of them could she have avoided. She was censured by the wire services for failing to keep her date with 11 U.S. Congressmen. It was to take place on one of the sprawling sets of "Cleopatra" in Rome. . . . Knowing the actress, we doubt that she willfully failed to show. Somewhere, something went wrong that may well have been beyond her personal responsibility. Perhaps it was the location unit's press liaison who, innocently, may have been given the wrong "go-ahead" somewhere along the line. . . . In any event, just when the industry desperately needs the good will of the gentlemen from the Halls of Congress, this disappointing incident has to play itself out for 11 of them. Fortunately, Washington forgives and forgets.

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Saturday Night Lost to Tv Open Letter to TOA Prez

The complete verdict on the Saturday night invasion of the Tv screens via Hollywood's best (post '48) is not yet in. Nor will it be for several more weeks. But, some of the signs are beginning to cast their shadow at the box office. Exhibitors are beginning to come forth with reactions. Their story is not a happy one.

The eastern seaboard has been hard hit at the box office on the one big night (Saturday) which the theatre operator thought all along belonged to him. William Infald, speaking as an exhibitor in his own right and as president of the Allied Theatre Owners of New Jersey, told us that the film-fare on Tv, -- Saturday night -- is hurting theatre attendance. With each succeeding Saturday night, the box office fall-off continues to mount. "The Saturday night movies on Tv came at a time when the film releases we're getting from the distributors are far from par as pullers-in at the box office," said Infald.

Fight Tv with Tv

When the man from *Harrison's Reports* was asked what could be done, we proposed this move: With the help of the distributors, a budget should be set aside for buying time (locally) on the opposition Tv stations. Spot the spots (station breaks) during the afternoon schedule (on Saturday). Wrap the titles of the films, name of theatre, around an institutional pitch re the greater, more exciting entertainment values to be found at the only place for movies at their best, -- the neighborhood theatre.

There are many approaches to begin, immediately, to recapture the slowly evaporating audience. But, the campaigns have got to get rolling right at the start of the diminishing returns that face the movie theatre. We're a habit-forming people. Before the public gets too set in its Saturday night economic habit of staying at home, contenting themselves with the Tv Hollywood offerings, the battle for this losing revenue is at hand right now.

Tv Splash Replaces Theatre Ads

On week-ends, ye editor does a lot of traveling by railroad, visiting many cities. Of late, the former three-sheet stands at the railroad stations used by theatres, have been taken over by the local network station carrying these Saturday night movies. They're being sold on a powerful, continual scale to the people. "See the best of Hollywood at home!" That's the gist of the Tv campaign to keep the people away from the theatres. This is a frightening situation that won't get better as time goes on. Let's swing into action! Let's stop the invader before he gobbles up the box office plum of the week, -- Saturday night.

Dear John H. Stembler: Never in times of plenty, or times of need have the exhibitor organizations faltered. Out of the sweat of their work, the sacrifice of their time, their money, have come the strength, the unity of your organization -- the Theatre Owners of America. Now its membership has made you its president. We join in the heartfelt congratulations that are upon you. We too wish you the very best!

Our colleagues, in the trade paper field, who covered TOA's recent annual meeting told us in that coldly frank language of one newspaperman to another, that it was flanked on all sides by progress, achievement, brilliant blue-printing. It's the kind of news that's heartwarming to all of us on trade sheets who are in the service of the exhibitor.

Today, the theatre operator is seeking a light. We are sure, you will give them an administration symbolizing a torch, -- a blazing beacon to bring light and hope and profit to your exhibitor members. There will be battles to be fought, problems to be resolved, rough courses to be charted. They will be done as exhibition continues its forward march to greater goals.

TOA Head Beset by Conflicts, Challenges

We pray that all conflicting factors will side-track personal differences, stand united in their aims. It will help meet the urgency of bettering the individual contributions to the over-all solidity of this multi-billion dollar motion picture industry.

The tripod of our business, -- production, distribution, exhibition, -- has its work cut out for the individual units. Each to his own to do the best it could for the good of all. The beneficiary, in the final analysis, will be the movie-goer. The public's greater trust is placed in the neighborhood theatre. Thus, to the exhibitor falls the graver responsibility of holding his present patronage and bringing back some of that lost audience. He has to have the product, however!

We know how big and arduous and self-sacrificial will be your job as president of the TOA, John H. Stembler. We appreciate how many will be the hurdles you will have to clear; the conflicts you will have to face; the challenges that will have to be met with force, with conviction, with bold courage. Some of the inter-industrial issues will take the wisdom of a Solomon, the patience of a Job, the fortitude of a David meeting the Goliath. We also know that yours is the all-around equipment to help resolve the costly problems that continue to beset the exhibitor. Thus, in wishing you, once again, the very best, we also pray that you will be blessed with good health, physical endurance and god-given inspiration with which to carry on the mammoth job of work which looms ahead in a year of serious decision.

**"King of Kings" with Jeffrey Hunter,
Siobhan McKenna, Hurd Hatfield,
Ron Randell, Viveca Lindfors, Rita Gam,
Carmen Sevilla, Brigid Bazlen, Harry Guardino,
Rip Torn, Frank Thring, Guy Rolfe,
Robert Ryan**

(M-G-M, Road Show; 161 mins.)

EXCELLENT. This rises to heights of grandeur and scales the summits of sheer magnitude seldom achieved in the realm of motion picture production. To say that producer Samuel Bronston had many things going for him that were on the safe side of story-telling, is to remember that the more sacred and tender a religious-steeped tale like this drama taken out of Biblical background and Christian history, the greater the risk and the more hazardous the multi-million dollar undertaking. This 1961 version of the greatest story ever told of the greatest life ever lived will not only stamp its enduring imprint on the glorious history book of the motion picture industry, but will leave its memorable impact on the minds of all those millions who will see it.

While this is the story of the symbol of all that is beautiful, inspiring, righteous in life, steeped in strife, no matter what the century, it is a document of entertainment for all creeds, faiths, religions. Yes, and it is a motion picture almost especially for the disbeliever. For, one does not have to be a firm follower of God's teachings to appreciate the limitless beauties that lie in the guidance, the gospels, the scriptures that are so rich in their inspiring ideals of everyday humility, forgiveness, aspiration, purity of heart, faith and good will toward all mankind.

The topflight teamwork between producer Bronston and director Nicholas Ray made for this supreme achievement in religious story telling. It reduces to simple understanding an over-powering saga, related endless times, and containing as many different impressions. They compressed it all into this film in 161 minutes with an easiness of understanding and simplicity of grasp, that robs time of its length. There are so many outstanding scenes, sequences, interludes, performances that to list them, even in part, would consume more space than any three motion picture releases in a *Harrison's Reports*. But, the Sermon on the Mount is an unforgettable passage of throbbing exultation. Nor will you forget the locale chosen for this sequence. The scenic beauty of the land spreads itself on the screen, via the 70mm Super Technirama-Technicolor lensing, as if the Great Painter Himself had etched this mosaic and endowed it to the archives of the film industry. Christ moves among his followers answering their questions, assuaging their doubts, expounding His gospels, repeating the scriptural passages that have become so familiar to mankind down through the centuries.

The choice of the lead (Christ) was a multi-million dollar challenge to the Bronston-Ray team. Jeffrey Hunter, had not yet achieved the kind of assured greatness to warrant this mammoth gamble. But, with unobtrusive make-up, a wig, the lean, sensitive-faced Hunter acquits himself admirably. His most redeeming asset for the role are his sadly-set, pale blue eyes throwing off a strange hypnotic spell. The mellow, or-

gan-based voice of the unseen narrator on the sound track (Orson Welles?) makes the Hunter delivery by comparison, a little weak and almost nasal at first. But, you're soon caught up by the deep sincerity of the Hunter voice. From then on, your own imagination of how the Christ voice may have sounded gives way to the Hunter version. It makes you feel that this too harks back to its origin of Biblical authenticity. It seems that Hunter's is the voice echoing the glory of His spoken words.

The mother of the Christ is played by Siobhan McKenna, the Irish lady of the drama. The Jewish parent of the Son of God, endures her silent suffering in those more painful moments of the Crucifixion with great restraint. This scene has been done many times in the films, the more throbbingly dramatic time in the recent "Ben-Hur." It was good story telling for the makers of the film to show that this cruel form of punishment in those times was the accepted order of the day. Hurd Hatfield as Pontius Pilate does well as the demon ruler, almost underplaying his bestial philosophy. Ron Randell is Lucius, almost in sympathy with those who have religion in their heart. Swedish actress Viveca Lindfors is Claudia, Rita Gam is Herodias, Carmen Sevilla is Mary Magdalene. The ladies do well in roles not played up too importantly. Overplayed, and somewhat out of sync with the smoothly spun pattern of the sacred film is Brigid Bazlen's interpretation of the seductress Salome. If it isn't too irreverent to use the term in so solemn a review as this, we'd say the 16-year old tantalizing voluptuary makes quite a corny debut. Harry Guardino as Barabbas the battling barbarian is made to be too much the homicidal wholesaler. Rip Torn is a submissive Judas, Frank Thring is a biologically weak Herod Antipas, Guy Rolfe is a sage-like High Priest, Robert Ryan is John the Baptist a role lacking in its believability.

In back of the scenes, beside producer Bronston and director Ray, are two men who have made major contributions to the greatness of this mammoth bid for road show millions. Philip Yordan did the screenplay. He had to take liberties with the basic conception. What he finally came up with was a work of dedicated reverence, spiritual understanding, heartfelt respect for the enduring subject. If Yordan chose to refer to the Saviour as "Rabbi" the writer may not have known that it may not take well with the Rabbis of the faith (orthodox, conservative, reformed.) The score by Miklos Rozsa caresses your ears with the beauty of a child uttering its first endearments. There is a spiritual motif in the compositions that exalt the soul, lift the spirit, and warm the heart. It is as if immortals are speaking and their trembling, throbbing notes, -- especially the numberless strings, -- ascend to the lofty heights of the theatre reaching skyward with their message of humanity's own voice praying to be heard by the Almighty God. "King of Kings" is a motion picture of sadness and hope, tragedy and compassion, weakness and humility, the spiritual transcendency of death into life eternal.

Produced by Samuel Bronston, directed by Nicholas Ray, screenplay by Philip Yordan.

General patronage for young, for old; for rich man, poor man, beggar man and, -- yes, thief!

"From a Roman Balcony"
Jean Sorel, Lea Massari, Jeanne
Valerie, Rik Battaglia

(Continental, October; 84 mins.)

FAIR. Once again, the Italian producers ravaged this plot structure dealing with the lower depths of sex on the run, as if it were ready to desert man. We see here the desires of women and the passions of man projected with such bold, crude open defiance that it becomes almost revolting. Once again, we get a disillusioning picture of that ancient, history-laden symbol of one-time glory and power, -- Rome. We see it unkempt, ugly, ghetto-choked. Its choice of women (for their roles) again evidences the superfluity of feminine beauty with which Rome is endowed. The ladies of loose morals trotted before the cameras, move like sleek gazelles, slithering along with the grace of goddesses of the classical heritage of the big city. The men folk are strong, good-looking specimens of virility. Then, there is always that popular Paolo Stoppa. The acting is uniformly good with the young showing their contemptuousness for their elders. In such nature of story, the fictional makes its transition to reality with understandable reason. The tale is told via English sub-titles which are used sparingly, the easier to follow the action. The photography is quite compelling.

Our hero (Jean Sorel) is the father of an illegitimate son. He wants a job badly. While on his way to get a job, he stops off to have an affair with a "traveling manicurist" which is a new term for the ladies of easy virtue and hard cash. "It will take only two minutes" he pleads with her. She too is on her way to do her job of "manicuring" on the man Sorel is to see, Paolo Stoppa. He makes it a little hard for Sorel, but he lands a job on a truck transporting spiked olive oil. On the way to pick up a load, the brawny driver (Rik Battaglia) stops off for his "two minutes" of love on the run. He refuses to pay the harlot, (Isabelle Corey) who takes a shine to Sorel. At the resort home of the olive oil magnate his mistress (Lea Massari) goes for Sorel and soon, on an abandoned road, they have their moments as the truck she drove burns up. The loss of three million lira stuns Sorel. He needs fifty thousand for a stall in the market. She gives Battaglia the money in an envelope. But the truck driver takes nearly all of it for himself. Sorel sees only two thousand lira. On his way home he stops off to remove a costly ring from a dead man. With the proceeds of this he will get married, buy his stall and feel clean inside since, as he told his questioning wife-to-be, "I didn't hurt a living soul," though he took from the dead to make the living more secure.

Direction by Mauro Bolognini; screenplay by Alberto Moravia and Pier Paolo Pasolini; produced by Paul Graetz.

Adults.

"Judgement at Nuremberg" Review

The dramatic-voltaged film with its timely impact on world events, produced by Stanley Kramer for United Artists release, will be reviewed in next week's issue.

"The Devil's Eye" with
Jarl Kulle, Bibi Anderson
(Janus Films, October; 90 mins.)

POOR. The producers are not quite sure whether, -- a maiden's chastity is a sty in the devil's eye," or it's a "woman's" chastity that gives the fellow a devil of a time. In any event from a debatable Irish proverb is this tale cleaved. It almost recalls George B. Shaw's "Man and Superman" the third act of which provided the straight prose-declamation "Don Juan in Hell." For here, we see in full seduction-bent regalia, a Don Juan out of hell. Satan smells something rotten down there in his bailiwick. His advisors tell him that things wouldn't be so bad, if the women up there weren't so good, especially the young, lovely daughter of a pastor, -- a virgin. From there on Don Juan gets to work. This becomes a philosophical merry-go-round, squeaking with preachment, wheezing with speeches, silly pleadings of love and cackling pun-dirty. It does not add up to the kind of movie entertainment you'd expect from triple-threat man Ingmar Bergman, one of the greater Swedish talents. The alleged comedy is transmitted to us through the heavily-bombarded route of the English sub-title. The photography is not outstanding.

-- and so, Don Juan is given a leave after 300 years of it down there, "See what you can do with the virgin before she gets married," Satan tells him. The answer? Seduction! The girl's father, a vicar, gives Don Juan (Jarl Kulle) and his servant an invitation to the vicarage. There, Don Juan and his man, get to work on the ladies. The lover on the virginal girl, the servant on the vicar's wife. The servant seems to succeed in his wants with the woman. Don Juan doesn't make the grade with the frightened maiden. Don Juan returns to his stand in hell, a beaten lover-boy. He is punished by Satan by being compelled to listen to the happenings at the girl's wedding. When it's over Satan's sty is gone, hell seems to claim a small victory. But, it's heaven's triumph, -- love wins out on mother earth.

Ingmar Bergman wrote, directed, produced.
 Adults.

"Boy Who Caught a Crook" with
Wanda Hendrix, Don Beddoe,
Roger Mobley, Richard Crane,
(United Artists, October; 72 mins.)

POOR. In less than a year, United Artists will discontinue releasing second feature films. When Max E. Youngstein, vice president of the company, made the statement the other day at a press conference, he may well have had in mind lower-half features like "Boy Who Caught a Crook." The only thing it will steal will be the 72 mins. it takes to tell this completely inept and loosely knit story. It is quite hokey, amateurish in concept, and unavailing in its effort to entertain. Most kids you take to your heart, easily. Here you have a youngster (Roger Mobley) who doesn't seem to win you over. None of the cast gets much of a chance to distinguish itself. Wanda Hendrix looks lovely. The chances for this one look dismal. Photography, fair.

Basically, this is a cops-and-robbers mishmash. A crook, being chased, throws a briefcase into an empty

Continued on Following Page

"Boy Who Caught a Crook"

Continued from Preceding Page

lot. It's supposed to contain \$100,000. An old neighborhood vagrant (Don Beddoe) picks it up. With him is the little boy. Beddoe says it's empty. The radio says the loot is in the briefcase. The kid thinks the old man is lying and takes it hard. He visits the old man who's decked out in new togs. The boy grows suspicious. When the kid returns home, the crook grabs him and demands the money. Mama (Miss Hendrix) arrives with a reporter and the crook threatens them with a gun. The hoodlum makes his get-away. By this time the police are in the case. Now they begin making it hot for the old man, thinking he pocketed the loot. The crook is about to kill the vagrant, but a bullet from a sergeant saves him. Another shot kills the crook. The money is found, the kid gets an award, the old man shares in it.

Robert E. Kent produced this one; Edward L. Cahn directed; Nathan Juran wrote the story.

General patronage.

"Neapolitan Carousel" with Sophia Loren, Nadia Grey, Paolo Stoppa, Antonio and Rosita, Leonide Messine

(Lux Film, Current; 112 mins.)

FAIR. It's well near a decade ago when this was made. The fresh, tantalizing youth of Sophia Loren shows the age of the musical melange. Since its completion it has done rather well for itself abroad. It got the international prize at a Cannes Film Festival. It's got the reputation of being one of the costliest films ever turned out in Italy. The producers claim this cost them many millions in days when a million was a heap o' wampum. It's got five complete ballets, opera corps, endless melodies (about 40). It's got operatic stars, famous voices, international names in the long hair field. And, with all that, it's got an ironically wistful, bitter-sweet story to tell. But, it's got its share of shortcomings, too! To be sure, for the music lovers this has a mess of movie entertainment. Singing, dancing, operatic ballet, drama, comedy, tragedy are all interwoven to make the melody movie unspool itself quite pleasantly. You see (in Technicolor) Naples asleep, awake, proud, crowded, tireless, tortuous. Around this ancient city does the melody carousel spin, squeak, moan, sob, laugh, shout. Yet, it fails to come through as an important entry.

Time flings itself back to the legendary sixth century. The story flows through the succeeding centuries. Generations of the Espositos (a family of showbusiness peddlers of songs, via a roving pushcart) find themselves on life's endless merry-go-round in Naples. Their plight, suffering, hope, poverty, strange philosophy play themselves out to a background of music, dancing, comedy, drama. Interwoven are beautifully executed routines by the Grand Ballet, the African Ballet, the Rome Opera Corps and Ballet. Heard are magnificent voices many of whom are operatic names. There's Beniamino Gigli, Carlo Tagliabue, Giacomo Rondinella and others. Sophia Loren heads the cast of players, including Nadia Gray, Paolo Stoppa (head man of the Esposito clan with its many offspring) Antonio and Rosita, Leonide Massine, Rosella Hightower, Marjorie Tallchief, Jean Quick. The tall,

seductive Miss Loren does little besides look extremely beautiful -- and, that she does with the aid of an alluring youth that is quite exciting. As the carousel comes to a moaningly melodic stop, it is the present. But, the Espositos are made to abide with the reminder that the more things change, the more they remain the same. Once again, the big brood is homeless, hopeless, weary of it all. They pick themselves up, roll their huge hurdy-gurdy up the deserted Naples street, riding the cold waterfront and get ready to spend another miserable night underneath the romantic Italian skies. Whatever their fate, they are resigned to it. The story is told via the route of the sub-title.

This was produced by Lux Film; the director and originator is Ettore Giannini; choreographer is Leonide Massine; the original music is by Raffaele Gervasio.

General patronage.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements, regardless of frequency of issue.) 2294.

(signed) Martin Starr, Editor

Sworn and subscribed before me this 27th day of September, 1961. Maurice Shire, Notary Public, state of New York. (My commission expires March 30, 1962.)

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Martin Starr, Editor

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLIII

SATURDAY, OCTOBER 21, 1961

No. 42

Bad Reviews KO Revenues

"Don't fight the critics! They have the last word in their columns." That has become a frightennig home office "thou shalt not." Because of the power of the man who sits down to his typewriter to evaluate pictures, for his readers, film companies often become powerless when any of their big-monied entries at the big theatres get a good going-over.

Distributors admit that sometimes they feel like a clay pigeon, -- helpless, almost hopeless. Runs are cut short, revenues destroyed, playing time squeezed to a minimum. The cup of tea of disappointment all around wouldn't taste so bitter, hadn't the film makers shown strong confidence in the release. Especially is a lay-press critical pummeling all the more painful when the trade paper reviewers saw the qualities in the same film that make for good business, because the release is of the stuff that makes for good entertainment

Trade Reviewers Liked "Back Street"

Such a situation played itself out with "Back Street." To the trade paper reviewers the Universal-International release was a vehicle of promise, though not fully endowed with all the better ingredients of topnotch entertainment. But, not so with those irrepressible, indispensable gentlemen of the lay press. They hammered away at the shortcomings down "Back Street" with fierce negation. Some of us on the trades didn't think we saw the same film, when we read the reactions of our brethren of the public prints.

Of course, it was ever thus in our industry, and it shall ever continue to be so, although we of the trades are still of the opinion that we too evaluate a picture from the movie-goers' viewpoint. However, "Back Street" is not quite the disappointment that the lay-pressers would have their readers believe. The Ross Hunter production of happiness-on-the-run, illicit love, poignant heartbreak, ultimate tragedy has its appeal. To say it's a "woman's picture" is beside the point. The trade reporters are men, and they saw it from a viewpoint not unlike the greater majority of the men who will respond either on their own, or find themselves trapped by their ladies as they head willingly for their favorite theatre showing "Back Street."

We still think U-I should reshuffle its campaign, reorganize its selling approach, roll up its ticket-selling sleeves and do something big about this promising film. Maybe they don't think much can be done anymore in its Broadway premiere. But, the exhibitors contracted to play the romance-drama, will need every conceivable help possible to make this into a redeeming profit maker at their respective stands.

Pickus Reproves Allied

Last week we found good cause to salute John H. Stembler, incoming president of the Theatre Owners of America. This week we find due reason to take issue with the outgoing president, Albert M. Pickus.

There is no doubt that Pickus served well the TOA. He has scored for the theatre owners many plusses. He has helped strengthen the exhibitor structure and handed over to Stembler an organized setup that will continue going places. But, we cannot see what the gains may have been for TOA when Pickus, in his final report to its directorate body, took more than a gentle side swipe at the Allied States Association.

There was no direct mention of the other exhibitor organization when Pickus spoke unflatteringly of it, but there was none other he could have possibly had in mind. The Pickus indictment of Allied as, " -- an exhibitor voice more loud and rash than effective," can't possibly serve any worthwhile purpose in the continued advancement of his own (TOA) exhibitor voice. At one time, this nature of official denunciation would call forth barrages of vin-

(Continued on Back Page)

Joseph M. Schenck

The pioneers of our industry are passing on. At 82, Joseph M. Schenck died, the other day out west, Hollywood, -- the magic city of make-believe he gave so much reality to to make it the famous movie capital of the world.

Few of our pioneer-leaders made more enduring contributions toward the progress of our industry than did beloved uncle "Joe" Schenck. He came up from the ranks, rose almost by mercurial strides to greatness, trust and a power that knew no misuse.

Though many claimed to have originated the thought, it was Schenck who first reminded the bemoaners of the fate of Hollywood, that there's nothing so wrong with our picture business that a few good pictures couldn't correct. When he spoke, gave sage-like advice or counselled, it was in an almost subdued, submissive approach. He was friendly, to the little man no less than to the major-domos. He never side-tracked a reporter's questioning. He was known for the way he went after the big deals in a big business where the careless gamble could be the financial fade-out.

Schenck was a strong pillar of this industry. His life should be an inspiration to all of us, especially the younger generation who today are making the big decisions. It would be a fitting tribute to the way he lived, the work he's done, to the memory he leaves in our trust. Lest we forget! Lest we forget!

"Judgment at Nuremberg"
with Spencer Tracy, Burt Lancaster,
Richard Widmark, Marlene Dietrich,
Judy Garland, Maximilian Schell,
Montgomery Clift

(United Artists, Road Show; 189 mins.)

EXCELLENT. A man can be occupied with the baser emotions of hatred, bitterness, vilification and yet find motion picture entertainment in their dramatic delineation within the portals of a theatre. This cinematic document cleaved out of the reality of history in its most bestial construction was a challenging undertaking for producer Stanley Kramer. His own emotionalities could have been vortexed into the plot-structural flow of the Teutonic murderers deciding on the extermination of a helpless minority race. When it was all over six-million of these innocent people (Jews) were slaughtered. Around this atrocity is woven judgment day at Nuremberg.

Not all the trials are over. Verily, not all the heinous killers have been caught and brought to the bar of justice. There are a goodly number of Adolph Eichmanns who are still at large. Kramer deals with four of the lesser-known members of the Nazi judiciary. Most of the better-known Hitlerian leaders had had their day at Nuremberg. But, the means were meant to reach the same end, -- fair, lawful punishment decreed by the judgment of the court. That means a long, courtroom procedure. Lengthy speeches, bitter tirades from the prosecution, philosophical pleadings from the defense counsel, guilt-ridden lies from the defendants.

Kramer weaves all these skeins into a smooth, exciting, dramatic pattern that holds tight for most of the three hours and nine minutes it takes to tell this story of vile butchery. The viewer finds his own emotions caught up by the thunderous cascading of the saga of accusation, law, order, judgment-time. It is not an easy story to look on dispassionately, -- and, that's where Kramer draws you in with the force of a power magnet. It is an ingenious device of fluid direction that he employs. It makes for a disturbingly absorbed time of it while watching the long, almost actionless proceedings in the courtroom.

Of course, Kramer saw to it that his stellar performers were from the top drawer of the acting profession. -- and so, there's Spencer Tracy as the presiding judge. He must render one of the great decisions of history. Tracy's is a performance of compelling substance. He endows the presiding chair with strong dignity, obvious compassion, but also as a dedicated sentinel of the law. Some of the footage with Marlene Dietrich (a widow of a hanged German general) could have been cut. In fact, the role of Miss Dietrich was beefed up much too much. Burt Lancaster, a war-time scholar and jurist does a surprisingly good job, but his long silences, his brooding interludes don't quite fit the usually muscular bombardments he delivers in a role. He wears on you as the proceedings progress.

Many will be the viewer who will leave the theatre with the feeling that it's Richard Widmark's picture. As the prosecutor, he cloaks the courtroom with a dramatic intensity, a clear-toned delivery and an impassioned surrender to the role, that at times you want to stand up in your seat and shout "bravo."

Nor is there any trace of prosecution-powered strutting braggadocio in the way he scores over the accused in their feeble answers to his studied triphammer questioning. His opposite, counsel for the defense (Maximilian Schell) gives a splendid performance. The exploitation value of Judy Garland is not to be doubted. She'll surprise her vast following with the tenderly felt, fear-filled job of work she turns in. In the few scenes Montgomery Clift appears as a sterilized witness for the prosecution, he gives reason for his reputation as one of the stalwarts of acting.

The principals, the supports are taken through their lines and acting by director Kramer with professional skill. They respond with a histrionic smoothness that helps keep to the overall pattern of superb movie making. It makes for an evening to remember. Wars come to people and leave their generations with a residue of ruins remindful of ancient Herculaneum. Man can rebuild the physical ruins wrought by his fellowman. But, no trial, no judgment with the punishment that is meted out to the guilty can ever bring back to life an army of six million men, women and children. They died to satisfy the maniacal, blood-thirsty dictates of a Hitler and his henchmen. Throughout the film, this reminder keeps on pounding away at your emotions with the force of a sledge hammer. Again and again you get the feeling of self-guilt. While glorious death in battle may be the guarantee of everlasting life, the generals who died at dawn would have us believe, death in a gas-chamber is a far different, pitiful cry.

As the guilty are given their sentences (by Tracy) of life imprisonment, a grim reminder that the trials at Nuremberg may have been a mocking travesty on mankind's legalities in dealing with perpetrators of heinous crimes, precedes the final fade-out: Of the 99 men sentenced to prison by the time the Nuremberg trials ended on July 14, 1949, not one of the guilty is still serving a sentence. A top-rate job of photography was achieved by the lensmen with interiors being shot in Hollywood, while Berlin served as location points thus achieving an element of authenticity.

Produced and directed by Stanley Kramer; screenplay by Abby Mann; music by Ernest Gold.

General patronage.

"The Devil at 4 O'Clock" with
Spencer Tracy, Frank Sinatra, Kerwin Mathews,
Jean Pierre Aumont, Barbara Luana
 (Columbia, Current; 127 mins.)

GOOD. There's a prophetic foreword to the story: "It is hard for a man to be brave when he knows he is going to meet the devil at 4 o'clock." From then on, it's an intermingling of a cleric who fell from grace; three rough-tough prisoners who found reformation; a former prostitute who seeks a new life helping leprous children; natives who defy the cleric and his church for business reasons; a Simon Legrecish governor; a blind girl groping for some of life's tender truths and other expositions sometimes in conflict with each other. Rearing itself like the destructive monster it finally proves to be, is the seething, smouldering, death-dealing volcano. If a Mervyn LeRoy hadn't handled the directorial

reins of this one, the action could have gone off in several different, confused directions. Spencer Tracy, as the cleric, who guzzles booze, comes on you almost with blasphemous shock. But, as the tale unspools itself the character becomes more understandable and acceptable. Frank Sinatra, as the leader of the three hardened criminal-prisoners is Frank Sinatra. One of the great box office bets of our day, either you can't see him, or you're all for him. There are many more of the latter. Else, why his overwhelming popularity. His casual approach to the rough-tough characterization of his role is convincing. Even in his moments of reformation, there is no slobberish handling of this nature of talent-test. The other performances are uniformly good. An unbilled protagonist is the menacing volcano. Photography by Eastman Color.

As Jean Pierre Aumont brings his seaplane down on a little French island, he discharges four passengers; -- a young priest and three prisoners. The cleric (Kerwin Mathews) is to replace Spencer Tracy, who has taken to drink, found it rough-going with the citizenry, and fell into disfavor with the island's imperialistic governor (Alexander Scourby). Tracy protests the abusive treatment meted out to the prisoners (Frank Sinatra, Gregoire Aslan, Bernard Hamilton). The Father asks the governor for the use of the three prisoners to repair part of the hospital at the children's leper colony. As the party starts for the hospital, the volcano gives rumbling warning of the havoc to come. The population goes into panic and the governor declares martial law. Soon, he orders everybody evacuated. All but the leper children and the hospital personnel that is. Tracy is desperate. He is dropped, by parachute, near the hospital. With him are the three prisoners. The perilous work of evacuating the children and the hospital staff begins. Drenching rains, dangerous roads, deathly quagmires make the going suicidal. There are sacrifices, deaths, but finally Sinatra leads them to the schooner waiting to sail away from the island. Up on the mountain Tracy and Hamilton await certain death from the rolling lava. Sinatra rushes back to join them, knowing that he too will die from the belching volcano on its mission of total destruction.

Produced by Fred Kohlmar; directed by Mervyn LeRoy; screenplay by Liam O'Brien from the novel by Max Catto. General patronage.

Reviewing All the Product

That's well nigh impossible! What makes it so, are the distributors, the importers. While we're ready to give them the space to evaluate their films, the time to catch 'em, they won't give us the screenings . . . Perhaps they shouldn't be blamed for not wanting their "dogs" appraised. It may well lead to ever-lessening exhibitor rentals, especially when you consider the rigid standards by which Harrison's Reports rates product. In most cases, you can be sure that if we're not given a showing of a film, it's because the distributor knows the headache he's got on his hands. No film executive, wanting to get the most out of a release, is going to hide its goodness under a blanket of secrecy.

"The Mask" with Paul Stevens, Claudette Nevins, Bill Walker, Anne Collings, Martin Lavut (Warner Bros., Current; 83 mins.)

POOR. The colored glasses (cardboard masks) are with us again, but without Vincent Price. This has been gimmicked-up with sequences which call for placing the mask before your eyes so that you can get the impact of the depth-dimensional process employed. These few tediously gruesome scenes were shot with a British camera developed by the National Research Development Corp. It's the only one of its kind in the whole, wide world waiting blinkingly for new adventures in supernatural motivations. They'll have to do better than this one. When the scenes call for the cardboard masks, we're taken to dungeons where the macabre, the horror, the eerie ride the story like hobgoblins on a windy, rain-drenched Halloween night in a mountain cave. At that, it's good timing to launch this one on the tide of Halloween. Moving fast enough, it may begot for itself a quick buck. Most of the acting is loud screaming. It is not of the better stuff out of which pleasurable entertainment is spun. The photography, intermeshed with the dimensional sequences, is fair.

It's a mask of ancient Indian ritual-time that causes all the trouble. It's contagious. First, it does weird things to the archeologist who found it. He goes for treatments to a psychiatrist. The archeologist commits suicide. The psychiatrist begins experimenting with the mask and soon he's completely under its strange spell. He wants to kill. When he dons the mask he goes into that eerie, skeleton-hung world which though difficult to film is hard to follow. He frightens his fiancé, evades the coppers, can't be soothed by an old professor friend and continues to go beserk. Finally, when he seems to be at his maniacal worst, the police arrive. Even the prof isn't so sure that his former, brilliant student will shake himself free from the curse of the mask.

Julian Roffman produced and directed; Frank Taubes and Sandy Haber scripted this film made in Canada. Adults.

"Call Me Genius" with Tony Hancock, George Sanders, Margit Saad, Paul Massie, Gregoire Aslan (Continental, Current; 105 mins.)

POOR. If Hollywood has been moaning the blues that American television funnels into its studios no worthwhile talent, and instead channels to its own little screens the filmed talents of the big screen, the situation is no better on British Tv. One of its outstanding talents, for instance, is Tony Hancock. Like most other topflighters in another field of entertainment, he had to make a movie. He went about making this one. He helped write it. This won't help the box office here in America. It is a combination of dull, low comedy, far-fetched satire, silly buffoonery, little entertainment. Whatever the "what ho" popularity of Hancock over there, he fails to score over here. His kind of carryings-on are old hat with our movie-goers. It's mostly unsavory cooked-over stuff he tries to dish out, and it's hardly our dish of cinematic pudding. Helping Hancock is George Sanders who isn't likely to advance his career by this one. It's all done in Technicolor.

(Continued on Following Page)

Pickus Reproves...

(Continued from Front Page)

dictive reply. But, the inter-industrial exhibitor battling has simmered down to diplomatic waiting while the proverbial "count-to-ten" policy is pursued and the heat of insult of the moment wears off. Not that the remark is forgotten, nor forgiven.

Thus far, about the only outward action taken by Allied States are the sincerely expressed congratulation and good wishes Marshall H. Fine, president of Allied States, sent to his counterpart in TOA, John H. Stembler. Allied States, it seems, does not intend to make this a war of words feeding fat on trade paper lineage. Fine's own Allied States is too firmly entrenched in the trust of its exhibitor-members to make it necessary for its president to defend his organization against accusatory statements.

Allied's achievements, in the year gone by, are self-evident not only to its members, but to the industry in general. The controversial issues that an industry like ours generates between buyer (exhibitor) and seller (distributor) have been met, in the main, by Allied. Most differences have been resolved successfully, negotiated properly, or settled in ways that didn't make them losing battles for Allied's membership. If the Fine organization had to raise its voice, here and there, it must be remembered that silence during a battle is evidence that the foe is right. Men fighting for causes deemed righteous have never won their rights in submissive silence.

Instead of fault-finding of one exhibitor organization of the other, we hope the day is not too distant when these two exhibitor associations will unite their forces and try as one for the overall betterment of situations which are not yet for the best interests of the exhibitor. Out of such a crucible of togetherness can come greater exhibitor strength for better returns from distributors who do not always find it to their advantage to give the theatre operator what he (the buyer) feels is coming to him.

While some successes are propped up by what was accomplished in the past, Allied States will continue working for the future by protecting the present position of its exhibitor members. No incoming or outgoing president of any opposition exhibitor setup can find fault with such nature of modus operandi, nor deem it, "an exhibitor voice more loud and rash than effective."

"Call Me Genius"

(Continued from Preceding Page)

We deal here with so-called impressionistic art. Tony Hancock becomes an overnight exponent of it, splashing all sorts of brush-strokes over its creative canvass, making him look like a genius and able to fool art experts like George Sanders. It's all because Hancock is taken in tow by a gifted pallet-pusher (Paul Massie). Hancock deals with a massive sculptural work that is so heavy it falls through the floor, he's adored by rich ladies and otherwise creates an atmosphere of confusion, artistic mis-adventure, and anaemic attempts to remind us of "The Horse's Mouth," "Day of the Painter" which were endowed with entertainment brilliance. As the alleged plot progresses, the weakness of the dialogue makes the going all the more disappointing. General patronage, especially of the beatnik-artistic bent.

Personal Journalism

Adolph Zukor, approaching his four-score-and-ten is one of the inspiring venerables of our industry. Sit down with him for lunch, or attend a press conference like the one where Paramount Pictures' vice presidents George Weltner and Jerome Pickman discuss the all "A" product the company will release during 1961-62. Zukor listens, makes no notes and when called upon to speak, does so off the cuff . . . The wise man of the industry speaks with a wisdom to be envied by the younger executives. He stresses youth, its necessity in a business like ours. "Young enthusiasm is one of the great assets of our business," he reminds reporters. Zukor himself, though no youngster, is an inspiring symbol of the value of enthusiasm . . . His hope is to see more films with a spiritual theme. "It took me three years to convince the late Cecil B. deMille to make 'The Ten Commandments,'" said Zukor. The man from Harrison's Reports probed the world-wide returns on the Biblical spectacle. "Our share is upwards of \$65,000,000," said a reliable Paramount executive.

Tv's vast wasteland is going to get a planting of more news shows. News is the big deal in programming this year on the channels. On one network, Hollywood's post '48 is the costly cut-in on Saturday night revenues at the movie theatres. Thus, whether it's news, or post '48's, these are Hollywood properties by priority . . . There is more than one first run theatre that wants to do something about the news situation. -- and, a lot can be done to meet the news expansion on Tv. News never got a better presentation than on the big, clear screen of a theatre. People don't tire of the history-making events . . . Though some of the items may be a few days old, the news presentation in a theatre is dramatic, exciting, pictorial journalism that Tv can't touch for all its graphs, charts, maps, toothy smiles.

Maryland Allied Lists Gains

This has been a year of outstanding achievements for Maryland of Allied States Association. Herewith, some of the gains scored the year gone by: Successful defense against adverse legislation affecting the exhibitor; elimination of the yearly State License Fee; pending legislation will change the opening and closing time on Sunday, thus bringing big benefits to drive-ins . . . The Maryland unit has concluded a five-year contract with the Hearst newspaper for the continued publication of the daily and Sunday movie calendar; extensive tieups have been arranged with WJZ-TV and radio station WFBR for the free exploitation of daily theatre programs, expensive air time which usually is paid for in other cities . . . "These are some of the added services to our Maryland members," said Meyer Leventhal, president of the Maryland unit. "It's in keeping with National Allied. As it grows, so shall its units," he concluded.

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Vol. XLIII

SATURDAY, OCTOBER 28, 1961

No. 43

Oscar Mud-Slinging Begins

At no time during the year does the Hollywood image become so besplattered with individual spleen and self-aggrandizement, within its own reflective circles, as the few months preceding the Oscar awards. What was expected to be a back-fence, dirty-linen family battle, refuses to remain so. Nor are the shameful and ruthless operations of the Oscar aspirants confined only to the two Hollywood trade dailies at so much per page, over a long period of time.

There is too much bold inference, brazen grandstanding and obvious name-calling in the trade paper copy to be brushed aside by the lay press. They become ugly battles that are of inter-industrial interest and dismay not only to the more than 3,000 voting members of the Academy of Motion Picture Arts and Sciences. Out of such a cauldron of seething personalities and fiery emotionalities pour some of the more sensational items for exciting relay into the syndicated columns of thousands of newspapers throughout the nation. Endless millions of movie goers are thus whirpoiled into the goings-on.

Syndicated Columnists Pick Up Ugly Picture

If the annual donnybrook for Oscar consideration were confined to the skeleton closet of the film industry alone, it wouldn't be so bad. We could live through the five months of politicking, advertising, campaigning into which the hopefuls plunge themselves as if lives, careers, fortunes were at stake. -- and, who says they aren't? But, it's what the scores of syndicated columnists do with this Hollywood ugliness that gives the millions of readers of these gossip columns a picture of our magic city of make-believe that is not to be envied. Columnists feed fat on such nature of news, and their readers just eat it up!

It is more than five months before the 34th annual Academy Awards will be made (April 9, 1962.) It may sound like a long time off. But, ambitious claimants are already marshalling their battalions of publicity men, ballyhoosers, copy writers and sundry advisers. They're beginning to make their bold, brash, harsh pitches for the nomination in the respective categories. The overall scene of actor against actor, director vs director, -- and so forth down the creative line takes on the aspects of a Hollywood Heartbreak House.

As all this is going on, the releasing executives of the Oscar supplicants (?) are scurrying around trying to get a first run outlet for the competitive product. It must be shown in a Los Angeles (or nearby) theatre, before year's end, so that the members of
(Continued on Back Page)

U Celebrates Golden Anni

The distinction of being the first film company in the industry to celebrate fifty years of operation falls to Universal Pictures as it ushers in its Golden Jubilee Anniversary to be highlighted by a global presidential sales drive honoring the company's sales-powered, globe-girdling president, Milton R. Rackmil.

At a press luncheon attended by veteran trade paper publishers and editors seldom seen at these gatherings, Rackmil, not given to speeches, press conferences, or trade pronouncements, revealed himself as being on the side of the angels, -- the exhibitors. "I've found that exhibitors are always ready to co-operate. I'm more than thankful to them for that," said Rackmil.

"In the year ahead, we'll supply the exhibitor with a lesser number of pictures," he said. "But, you can be sure that our releases will bring bigger returns to the exhibitor by increasing his playing time," Rackmil emphasized. He punched hard at this urgency in exhibition: We've got to bring the people back to the theatre.

"We're Servants of the Public" Says Rackmil

Almost in humble spirit Universal's president said, "We're servants of the public. We've all got a job
(Continued on Back Page)

North Central Allied in Business

Two months ago, Ben Berger, former head of North Central Allied Independent Theatre Owners, promised: "-- to put the inactive unit back on the track." Today, North Central Allied is a reality. It's not only back on the track, but getting up a full head of steam and ready to go places for the good of exhibitors of Minnesota, North Dakota, South Dakota, western Wisconsin and surrounding small towns. . . A temporary board of directors elected Ben Berger chairman of the directorate; Martin Lebedoff, president. The remaining officers are of the exhibitor type that will make the reactivated North Central unit one of the most brilliant in the sparkling diadem of the Allied States Association. . . In the meantime, plans are under way to make the upcoming convention (in January) in Minneapolis, one of the most fruitful in exhibitor harmony. In the launching of the campaign to reorganize the North Central Allied unit, Berger said: "We'll link up with Allied States, of course. Those directing Allied's national affairs are young, ambitious and highly dedicated."

**"Pocketful of Miracles" with
Glenn Ford, Bette Davis, Hope Lange,
Arthur O'Connell**

(United Artists, December; 136 mins.)

FAIR. There are memorable performances in the yesteryears of film making memory refuses to let go of. One of these, is the unforgettable portrayal of Apple Annie in "Lady for a Day," by the late, beloved May Robson. That was away back in 1933. The other night, with a paying audience, we caught the 1961 version of the tinsled miracle-drama of a Runyonesque Broadway that shall never be again. Capra again directed, also produced. Bette Davis (as Apple Annie) is no May Robson. While bootlegger Glenn Ford is the stellar character, the old Robson touch of wistful poignancy to the role is missing. Miss Davis' sharp, clipped, almost cold delivery gives you the feeling that any minute she'll be calling out to "Petah." She fails to beget your sympathy. For all the individual brilliance shown by Arthur O'Connell, Peter Falk (and what a job this Falk fellow does), Thomas Mitchell, Edward Everett Horton, Mickey Shaughnessy, (Sheldon Leonard in a brief scene), this doesn't quite reach its big picture objective. To be sure, it doesn't fail by much. But, you don't find yourself drawn into the helter-skelter proceedings. You're a spectator not a participant. There are areas where this nature of slam-bang story telling, with its sleazy Broadway background will score. Panavision and Technicolor are used.

Glenn Ford, a well-liked bootlegger, goes soft when the young daughter of a slain man wants to begin paying off a debt. Ford likes her looks, and soon Hope Lange is queen of the night clubs. She wants him to go straight. In due time, he promises, he will. Repeal comes, and the bootlegger-speakeasy world caves in. Sheldon Leonard, the Chicago overlord, comes to New York and finds that he can't push Ford around. All this time Ford's superstition feeds fat on an apple a day from Apple Annie (Bette Davis). Annie is given to drinking. In a Spanish convent is Miss Davis' daughter. She writes that she will soon be in America with her fiancé. His father a count, will accompany them. A quick transformation must come to the bedraggled Miss Davis. This is accomplished through the browbeating of Ford. When the trio arrives they meet a handsome, aging woman in a sumptuous suite. The big reception is to come off. The blue-book guests will be none other than some of the most rough-and-tumble Broadway characters who ever got into hired dress suits and evening gowns. All the time, hoodlum Leonard is cooling his heels in a converted van. The police surround the hotel, the party is called off, but by a series of ruses, threats and exchanges Ford gets the state, city, police officials to show up at the reception. The visiting nobility is impressed, marriage announcements made, they set sail for Spain. Ford and Miss Lange set out for that cottage in Maryland, as everybody begins believing in miracles, especially Annie who has only one thought in mind, -- going back to selling apples.

Produced and directed by Frank Capra; screenplay by Hal Kantor and Harry Tugend, based on a screenplay by Robert Riskin all of which is taken from an original story by Damon Runyon.

General patronage.

**"Bachelor in Paradise" with
Bob Hope, Lana Turner, Janis Paige,
Jim Hutton, Paula Prentiss, Virginia Grey**
(M-G-M, November; 109 mins.)

GOOD. Few comedians can do what Bob Hope does so entertainingly with a broken string of gags. In this one, he ties them together with a fluidity of interest that helps to prop up the laughter every time it seems ready to die down. Not all running gags and comedy situations doth a smooth continuity make. Verily, not all comics can make out of run-of-the-mill comicalities the joyous nonsense that Hope achieves in this otherwise ordinary tale of reality developments, under-developed husbandry and over-developed cattiness. From the roar of the crowded house we caught this in, M-G-M has a winner in the Hope brush with paradise. Strong in alluring support is Lana Turner, who at 41 is still being saluted as "one of the most glamorous stars in all Hollywood," according to a Ross Hunter ill-fated Tv interview. Peopled by lovely ladies, handsome men; surrounded by colorful settings and supported by a breezy, ting-a-ling approach to a rollicking good time within the portals of a theatre, this will make for a lot of extra jing-a-ling returns at the box office ledge. Cinema-Scope and Metrocolor give this an added eye-wash that leaves its lovely imprint of laugh-provoking memories. Altogether, this helping of Hope in its easy-going rhythm should be a welcome entry almost everywhere. Hope's proclivity for free-wheeling Tv ballyhoo should help bring them in as the plugs get going.

Bob Hope, confirmed bachelor and famed novelist, to make some tax money quickly, settles down in Paradise Village a housing settlement that seems to have everything. He begins writing the great American novel titled, "How Americans Live." This lively type American lives it up the mother-hen way of life. He gathers the neighboring chicks all around him, lectures them on how to treat their husbands, how to dress, why it's necessary to change the color of their hair and otherwise show their schmo bedmates how romantic, candle-lit life should be lived. All of this is not taking well with either the husbands or, more importantly, the secretary of the development, Lana Turner, who is a bachelor girl. Hope has gone hook, sinker and innocent lies for the alluring blonde. Hope's rejuvenation-reorganization formulae has gone askew enough for the husbands to take him to court. The women-folk swoop down on the lady judge, give all kinds of evidence of the goodness in the man, and he goes free. In between, angered husbands want to sock the daylights out of Hope, women come to him in the dead of night for advice, but all the time he keeps on talking into his tape recorder, piling up juicy down-to-earth material for that great American novel. To be sure, Miss Turner, after evading the pursuing Hope falls into his arms, takes him for better or worse and off they go bidding good riddance to the tumult and bedlam that cloaks Paradise Village, the allegedly peaceful settlement for married folks who are in pursuit of everlasting happiness.

Ted Richmond, produced; Jack Arnold, directed; Valentine Davies and Hal Kanter wrote the screenplay which was taken from a Vera Caspary story.

General patronage.

**"The Second Time Around" with
Debbie Reynolds, Steve Forrest, Andy Griffith,
Juliet Prowse, Thelma Ritter, Ken Scott**
(20th Century-Fox, November-December; 99 mins.)

GOOD. This is the Christmas present from 20th-Fox. An intensive campaign is promised to bring it in on a high wave of "must see" expectancy. It may be labeled as a romance-comedy. But, by its locale it's another rootin', tootin', shootin' western with not too much killin'. Slight, frail Debbie Reynolds lets herself go with an abandon that would have made old Annie Oakley, bigger and more buxom, take to her shootin' iron.. The Reynolds lass goes through a series of pratfalls (a little too many); reorganizing a corrupt western town; avoids love (for a while); even becomes the first woman sheriff of those "it's-a-man's-world" days. There are times when Miss Reynolds makes some of the hokum seem believable. That's because of her sheer talents. The whole tale has been tailored to these Reynolds histrionics without which the western would have gone down the drain like many of the other run-of-the-millers. There are towns, throughout the nation, that ride the western strong at the box office when one comes a-visitin'. While the Reynolds monicker is the big puller-inner, the young actress is given strong support by Andy Griffith and Thelma Ritter. Steve Forrest and Juliet Prowse help in lesser strength. There's eye-compelling beauty to this DeLuxe-color-CinemaScope western.

Debbie Reynolds has just lost her husband. It is 1911 (in New York) and she decides to try her luck in Arizona, leaving her two children behind in the care of her haughty mother-in-law. She arrives in Arizona on the same train with a girlie-girlie troupe. Some of the town drunks mistake her for one of the troupers. The sheriff himself makes a play for the Reynolds chick, but he releases her when Steve Forrest, who runs the local saloon and gambling hall, tells him to do so. Miss Reynolds is told that the man who promised her a job is dead. In desperation she hires out as a ranch hand, an unusual job for a frail, little woman. The run-down ranch is owned by Thelma Ritter. The two become close friends. Andy Griffith and his mother drop by the ranch and immediately it gives Miss Ritter an idea, -- her young ranch hand would make a fine wife for Griffith. His mother thinks otherwise. -- and so, Charleyville (Arizona) goes through the growing pains of the great nation aborning out west. There are uprisings, battles with the thieving sheriff, a false search for gold, and a count-down (by vote) that dispossesses the sheriff and finds our little heroine moving in on the gun-toting job. The townfolks go along, as do the tongue-in-the-cheek story writers. Miss Reynolds beats the sheriff and his henchmen to an ornery piece of skullduggery. Without her knowledge, her two children are sent for by her good neighbors. When they arrive, -- lo and behold, -- her mother-in-law is with them. But, Miss Reynolds is not quite happy. The man she learned to love, Forrest, is about to board the train and leave town. Griffith arrests him on a charge of "desertion." As she melts into Forrest's strong arms, Griffith becomes sheriff.

Produced by Jack Cummings; directed by Vincent Sherman; screenplay by Oscar Saul and Cecil Dan Hansen from a novel by Richard Emery Roberts.

General patronage.

**"Twenty Plus Two" with
David Janssen, Jeanne Crain,
Dina Merrill, Agnes Moorehead**
(Allied Artists, Current, 102 mins.)

FAIR. In this mystery-melodrama all the killing is done before the "who-done-it" gets rolling. The unraveling of the yarn, the tracking down of a missing girl and the other solutions should have been of smoother, more direct-to-the-point texture of story telling than this proves to be. Incongruities, irrelevancies, inconsistencies creep in and hamper the progress of the plot. This should have been a more absorbing entry in the realm of detective stories not too many of which are on the release schedule this year. To be sure, it is not altogether disappointing. A severe cut in footage, a tightening-up of the melodrama would have speeded along this tale to a more redeeming residue of entertainment. David Janssen, the one-man bureau which specializes in locating missing heirs, continues his climb to name importance in the film firmament. His is an almost Gableish manner of speech, with its catarrh-like, sexy throatiness. Jeanne Crain, comes off second-best romance-wise. She's still an alluring voluptuary especially when sporting her low-cleavage gowns. A stunner is Dina Merrill, the missing heiress. Muchly so when she's a brunette. As is her wont, Agnes Moorehead helps herself to whatever scenes they cast her in. William Demarest is in a small role and does rather well as does the rest of the support. The photography is good and the airline plugging is a bit too obvious.

A Hollywood secretary is slain. David Janssen sees in this a link to the unsolved disappearance of heiress Dina Merrill. Janssen meets a suspect. He also meets up with a former flame, Jeanne Crain, now divorced. Miss Crain tries to rekindle the old flame, but Janssen will have none of it. His job is to find the heiress. Police, F.B.I., friends, private detectives tell him it's no use. She's dead. But, Janssen lays out his methodical blueprint of operation to find the young lady. He covers many cities following dead-end leads. Janssen even worms his way into the confidence of the aristocratic, bitter mother (Agnes Moorehead) of the lost girl. Miss Moorehead agrees with the tracker-downer, -- her daughter is alive somewhere. All this time Janssen continues to see a vision in front of him of a sad-faced, honest looking, but tantalizing girl he met in Tokyo when on sick leave during the Korean conflict. The loose threads of his findings begin to weave their way into the pattern of solution. In between, a beefy man continues to follow Janssen. He wants somebody tracked down, his no-good brother. Finally, the hanging ends are tied together in a ramshackle farmhouse in North Dakota. There is shooting, the brother is killed, the mystery of the missing heiress is solved as she falls into Janssen's arms with the impassioned ardor that marked their early meetings in Japan where she was forced into the role of an American geisha-girl.

Frank Gruber wrote and produced; Scott R. Dunlap was the executive producer, while Joseph M. Newman directed. The film is based on a novel (of the same name) by Gruber.

Adults.

Oscar Mud-Slinging...

(Continued from Front Page)

the Academy can view the cinematic bid and vote accordingly. But, soon the talents hoping for the coveted symbol of supreme accomplishment in their respective fields, will go into action full tilt.

Neutrals Helpless Against Aggrandizers

The wise men, the conservative sages, the absolute neutrals of the industry will be left helpless. They'll have to stand on the sidelines watching this costly, shameful battle for Oscar recognition play itself out. Their well-meant gestures trying to stem the rising tide of tirades will be brushed aside reprovingly.

This year will see the arrival of a protocol tremor long feared, -- a feature made for television, but presented in a motion picture theatre. It thus makes it acceptable for Oscar consideration. As if Tv hasn't wrought enough harm to the film industry this year what with its invasion (via Hollywood's post '48) of the Saturday night theatre revenues. Now, like the man who fell hindwise to be bitten by his own false teeth in his back pocket, Tv wants to bite into the rich plum that grows out of an Oscar victory.

But, as the heat of the 1962 Academy Award campaigns begins to rise over the Hollywood scene, like the eye-smarting smog of the movie capital, an announcement comes forth from the Oscar overlords. A committee will oversee the overall campaign operations. The individual pitches, in the trade press, will have to depend on pure merit of talent, and not on the size (in dollar spending) of the pre-nominating, pre-voting campaigns. To be sure, this is embracing a Utopian philosophy that can become mighty elusive in a business where selfish protection and personal aggrandizement have been the profitable fundamentals of sound economics and wise practice. Old precedents, especially in our industry, are not replaced too easily by new principles!

Skouras, Symbol of Sentiment

Few men who have reached the heights attained by Spyros P. Skouras, president of 20th-Century-Fox, would be courageous enough to humble themselves as did this respected stalwart of the business on the occasion of an industry award luncheon . . . Honored by the Associated Motion Picture Advertisers for outstanding achievement in the industry, Skouras didn't mind confessing that the past two years, especially, were trying ones for the veteran. He admitted that there were times when he even felt depressed at the ironic turn which some events took . . . His was the confessional of a truly big man. In accepting the small scroll, Skouras said, "This makes me so very happy. It gives me new hope, new courage." To be sure, an AMPA award is not an Oscar. But, it was from the advertising and publicity men of the business. To this man of true achievement, with the endless awards, salutes he's received down through the years, it was a rekindling of new hope, new faith, as he said. No wonder the assemblage gave this dedicated industry leader a standing ovation!

Listing of Recent Reviews

The last listing of reviews brought us up to page 112. We resume from there the product reviews that followed. We're adding, this time, the ratings of the releases: E, EXCELLENT; VG, VERY GOOD; G, GOOD; F, FAIR; P, POOR.

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The Young Doctors, United Artists (100 mins.)	VG..135
Three on a Spree, United Artists (83 mins.)	F..139
Town Without Pity, United Artists (105 mins.)	G..158
West Side Story, United Artists (153 mins.)	E..154
World By Night, Warner Bros. (103 mins.)	G..127
You Have to Run Fast, United Artists (71 mins.)	F..131

U Story... (Continued from Front Page)

to do, -- give the public entertainment. Give the public what it wants, and they'll give the exhibitor its patronage. We're through hitting for quantity production. We're concentrating on quality. You can't fool the public. It's very selective." He decried the fact that the film business is living a little too much in the past. "No one with any love for the film business will ever liquidate any of its units. The love for the industry means you'll continue. You'll stick it out no matter what may come. It's in your blood. It's in mine," Rackmil concluded.

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As Tv Trade Press Sees Us COMPO Charts Course

Television's trade paper journalists seem to operate on "a-curse-on-both-your-houses" basis. Cursed by a vast wasteland of unbearable mediocrity in their own house in which they ply their trade, -- Tv, they focus their spears of sharp criticism on Hollywood and throw their editorial curses at the movie capitol with an intensity that's appalling.

While it's true that nearly everyone in the writing field has two businesses, -- his own and Hollywood, -- the Tv trade papers are about the most guilty in taking the film city to the woodshed and making a free-for-all whipping boy out of Hollywood. What makes it an acidulously bitter pill to swallow, is the deplorable condition of television itself.

The more the medium continues to decline in its creativity and programming, the more Tv looks to Hollywood for help. While Tv is willing to pay big money for this life-saving help it is buying from the film industry, the fact remains that Hollywood has been its savior. For years, stations were kept from going broke with one solitary format of programming, -- the so-called million-dollar movie repeated over and over again the same day. Of very recent months, one network took over the valuable Saturday night with the industry's post '48's. The others will follow. The destructive force of this costly mistake of the distributors won't be felt completely until the season has spent itself and the accumulative box office results have been drawn up. It promises to be a disheartening picture.

Hollywood Maligned by Tv Trade Press

Tv's trade papers are pulling for the demise of Hollywood. They're ready to be its executioner, its pall-bearer, its interring agents. Resorting to a shoddy style of reporting the Hollywood scene, it must needs distort the facts, fabricate the truth, misrepresent reality. Young as Tv is as a mass-appealing entry, its tradsters have already learned the old tricks of duplicity, chicanery, hypocrisy. Tv trade paper journalism seems to be suffering with the ailment of the young, -- colic. Theirs is an acute editorial colic that spews out a congestion of inter-trade venom that seems acceptable to the papers' readers.

While the Tv trade press should enjoy to the full its freedom of editorial expression, hammering away at Hollywood's grossly exaggerated fallen image is not only poor sportsmanship, but malicious journalism. To repeat, Hollywood has been a strong prop upon which Tv has been leaning for talent and product support for all the years the medium has been

(Continued on Back Page)

The Council of Motion Picture Organizations held its annual meeting this week, in New York. The parliamentary diplomacy of Ben Marcus, presiding, averted another exhibitor-distributor clash. While some of the heated controversial issues were discussed on an "of-the-record" basis, the meeting of the membership, board of directors and executive committees bore fruitful results.

The agenda for the next few months to come will be a busy one for COMPO with the promise that some solutions of industry dilemmas are on their way. That these are serious times testing the smooth co-ordination of all factors, there can be no doubt, it was agreed by representatives of distribution, exhibition, public relations participating in the session.

A major project COMPO will embrace, is the build-up of new talent that may induce moviegoers to come out to see it at the theatres. This will call for meetings with the distributors. Probably a COMPO committee will go out to Hollywood to meet with studio heads and producers. This phase of operation was presented by Marcus.

Hollywood Image Not Good

Hollywood's image, these recent times, is not one that is conducive to increased theatre attendance, it was mournfully agreed. Robert S. Ferguson, national

(Continued on Back Page)

Allied of New York in Business

Another Allied unit is in business. To be known as Allied Theatres of New York State, its first set of officers and board of directors were elected at a recent launching ceremony. ... Heavily attended, and held in Buffalo, the assemblage chose Sidney J. Cohen, of Buffalo, as president and national director. A general membership meeting will be held again in Buffalo next week. On this occasion leaders from National Allied will be present to address the newly organized Allied exhibitor unit. President Cohen promised National Allied a large delegation of New York exhibitors at its annual convention to be held in Miami Beach, December 4-8. Allied of New York promises to be one of the up-and-going units in the national organization. Its roster of officers and directors bespeaks a quality of exhibitor that augurs well for the fulfillment of the promise.

**"A Summer to Remember" with
An All-Star Russian Cast**
(Kingsley, Current; 80 mins.)

GOOD. This narrative drama is not necessarily limited to the few hundred art houses of America. The Russian entry, from the Mosfilm Studios, is part of the cultural exchange setup between our country and the Soviet Republic. In a foreword, we're told that as this film plays the American theatres, so (almost simultaneously) is one of our own motion pictures playing the Russian theatres. It is a well-made, simply told, wistfully tempoed film. Not too many Russian rubles were spent on it. We're taken into the private world of a small, wide-eyed, inquisitive child. No massive sets prop up the story. Much of it is laid in the rugged outdoors of a provincial town of Russia as it is today. The way the directors spin their yarn it's almost like a documentary. For, it is not only the private world of the adorable child (Borya Barkhatov) it is also a look into the life the simple people of Russia live. They have their autos, jeeps, electrical appliances, modern farms, schools, movie theatres, an obviously happy outlook at life. We are made to see a part of Russia that is peaceful with the security of hinterland tranquility. It's an appealing story with little six-year old Borya running off with the picture (and your heart) like child's play. Sergei Bondarchuk and Irana Skobtseva (husband and wife, in real life) give simple, honest performances. The support is strong. English sub-titles explain the action. The photography is almost harsh giving a more realistic feel to the rugged outdoors.

The fantasies, the disillusionments, -- yes and the cold realities are dealt with in this world of a child. He has his joys and his sorrows, his likes and hatreds. The whole world seems to topple down on him when he gets a new father. Soon they're in love with each other. His mother is a strict disciplinarian, especially where respect for the elders is concerned. (-- and, here you were in hopes that our directors of TV shows starring some of our professionally precocious children would see this other side of a child's private world). The boy's father becomes a big hero when the youngster sees with what efficiency and authority his father runs a cooperative farm. Soon, the experience of the foreman finds him transferred to a bigger farm many miles away. The mother and the father decide to leave the youngster home for the winter months and travel alone. With them will go his newborn baby brother, however. Young Borya's heart seems to be breaking when told he'll have to stay behind. Poignant tears of aloneness beset the child. You suffer with him in his young, innocent torment. To be sure, as the storms swirl around the house, the wintry winds howl, the pleading boy is no less tear-drenched than his departing father and mother, it is the father who runs to his boy, picks him up and takes him along. It played itself out with the strange pleasure of penetrating a child's lingering loves, the sudden hates of the young, those innocent human emotions that are so strangely mercurial, and at all times so pathetically unpredictable.

Georgy Danelia and Igor Talankin directed; they, with Vera Panova did the screen play from a story by Vera Panova.

General patronage with the thought of special children's matinees on Saturday where feasible.

**"Everything's Ducky" with
Mickey Rooney, Buddy Hackett,
Joanie Sommers, Jackie Cooper**
(Columbia, November; 81 mins.)

FAIR. While the writers went along with the Shakespearean formulae of story-telling, -- have a beginning, a middle, an end, -- after their hilarious, strong beginning, they had reason to say to each other, "-- what'll we do for a closing?" Spoofing any branch of the services has never been objected to even by the more severe protocol monitors at the Pentagon. There's an almost reverential approach to this form of movie making by our Hollywood film folk. The idea of Donald Duck getting feature picture competition, must have sounded screwy at the beginning. But, it was a bold try at something almost ridiculously different when the producers finally put this before the cameras. The Mickey Rooney-Buddy Hackett combination was not a bad choice. Given the proper vehicle, it gives promise of something bigger and better than this one. While the whole idea of a duck speaking is far-fetched, the fact that the mallard talks of rocket-guidance, nuclear physics, philosophy, poetry rockets this theme to the incredulous heights of even movie make-believe. It loses its believability, under these circumstances, mainly because too much loose hokum and a farcical slap-dash of low order spoiled the brew of comedy the writers were trying to cook up. Under the circumstances, Rooney and Hackett did well. Jackie Cooper is in for a short bit. The photography is good.

Two seamen (Mickey Rooney, Buddy Hackett) doing duty in the desert are finally given an important assignment. They're to take a brooding duck from its coop in the experimental laboratory and set it free on the lake. As they do so, the fowl hollers out to them, "It's cold!" They hot-foot it to the Navy psychiatrist. He thinks they're bluffing. They return to the duckpond. There's more talk from the mallard. Knowing that the talk-stuff is for real they get ready to cash in on this phenomenon. Soon, the duck is needed by a new scientist. The feathered friend can indeed be a friend in deciphering scientific notes. There's quite a lot of rag-tag goings on when Rooney and Hackett fear the mallard is going to get the mallet over its head. There's some romantic by-play woven into the plot. The duck is made to give up the desired, secret data. The heaviest rocket of all is to be put into orbit. It will contain experimental animals, the duck being the most important. The seamen trick their way into the cone. The rocket takes off and begins circling the earth as new findings are checked, probed, charted in man's battle against outer space.

Red Doff produced, Don Taylor directed, John Fenton Murray and Benedict Freedman wrote the story.

General patronage. The youngsters, trained to Disney's Donald Duck in animation may take to this real-life quacker in clear dialogue.

**"The Wonders of Aladdin" with
Donald O'Connor, Noelle Adam,
Vittorio De Sica**

(Levine -- M-G-M, December; 93 mins.)

POOR, for the grown-ups. FAIR, for the youngsters. The Christmas packages are beginning to ar-

rive. Some of the Santa Clauses, however, haven't used the ribbons of good story telling to tie up their entries that will come down the chimney (box office). This is of the legendary fantasy that will stand up for all the passage of time. But, the genie of entertainment mustn't desert "Aladdin" as he does at picture's end. Here, for all the opulence of production, the age-old tale becomes a bollixed-up mish-mash that may even test the innocent credulity of the trusting and the young. Donald O'Connor, the brilliant imp of talent, disappoints. For an actor so versed in the art of the coy underplay, when necessary, he carries his role with such bombastic heaviness, that his appeal loses its impact. Buxom Noelle Adam is beautiful to look at, but has not yet managed to throw much talent into a role. As a matter of fact, the film is endowed with several striking voluptuaries, especially when the muscular Amazons go to work. Vittorio de Sica, as the ever diminishing genie hasn't got much to do. The Lux Film producers must have spent a pretty lira on this one. The sets, the exteriors are breathtakingly beautiful. The net results are unfortunately not so bountiful. Were this hammered together out west, we'd say that it is more Halivah than Hollywood. CinemaScope and Eastman Color were used to give this its eye-appeal.

Baghdad, its ragged young Aladdin, his strange lamp are dealt with again. The big, benevolent genie (Vittorio de Sica) does the bidding of young Aladdin (Donald O'Connor). There's the wedding of the handsome Prince, a caravan to far-away Basora. Tagging along is lovely Noelle Adam who gets no return for the love she offers Aladdin. There is the plot to gain control of the kingdom. The Baghadians are taken prisoner. All kinds of torture follows including being crushed (to death) to the bosom of an Amazonian-type doll who wears as little as code protocol allows. The boy with the lamp becomes the loved-one of the queen of the Amazons. This means, death. Omar, a towering giant, (Milton Reid) is always there trying to protect Aladdin. There is fighting in the palace, as the gymnastics of the script are haunted by the shades of Douglas Fairbanks. At the royal wedding Aladdin goes into a doll-like dance, the genie makes his final pitch to help Aladdin. As everything is finally going well with the Prince, Aladdin himself is reunited with Miss Adam, the genie treks back to his heavenly domain.

The Joseph E. Levine presentation was directed by Henry Levin; screenplay by Luther Davis.

General patronage with emphasis on the youngsters.

●

**"The Comancheros" with
John Wayne, Stuart Whitman, Ina
Balin, Nehemiah Persoff, Lee Marvin
(20th Century-Fox, Current; 106 mins.)**

GOOD. For a big percentage of theatres, throughout the nation, a good, exciting, romantic western, is like money in the bank. With John "Duke" Wayne heading up the cast, it comes with an extra bonus of compound interest. In this one Wayne's slam-bang, rough-and-tumble approach to a role is diluted a bit. It doesn't weaken the story nor slow up the proceedings. He even goes philosophic when you consider that he reminds a killer, riverboat gambler, suave law-evader that, "Words are what men live by."

Wayne is given to deliver words of warning, words of defiance, words of compassion and fighting words. -- and, that's the kind of western this one is. It has its shootings, and killings and sneaky gun-fighting. It has lots and lots of marauding Indians. It has loads of good play-acting. Action! The swift movement of an exciting story. And, when you get through with all these plusses, there's all that enthrallingly beautiful sweep of the western plains (Utah), the majestic sight of those sentinels in rock, the mountains. Even while all the killing goes on, there's a serenity to this breath-taking spread of Mother Nature that gets the hemmed-in city slicker, -- the movie-goer in the big towns. In a well-directed western, the locale can become as important a protagonist as any of the stellar luminaries. Here CinemaScope and DeLuxe color make handsome contributions to the appeal of the western. Big Wayne continues his box office appeal. Stuart Whitman, with each succeeding film, continues mounting toward decisive stardom. Dark-haired Ina Balin delivers her impact of fiery emotion. The rest of the cast does well.

Stuart Whitman, a slick gambler, is running away from New Orleans where he killed a man. John Wayne, a Texas Ranger captain catches up with him. Wayne must deliver the prisoner to the Louisiana authorities. It's a long, dangerous saddle trek. Whitman, facing a hanging, makes his escape. Wayne is ribbed when he returns to Ranger headquarters without the prisoner. Wayne takes on another dangerous assignment, -- impersonating a gun-runner supplying the weapons to the Comanches, a killer tribe. Fate brings Wayne and Whitman together, again. Wayne places him under arrest, once more. The Comanches attack the white folk. The Rangers repel the tribe. Whitman, at great risk, gives the Rangers a strong assist. He is inducted as a Ranger. Wayne and Whitman are now on a mission to locate the "Comanchero" hide-out. There's a reunion when Whitman meets up with the chieftain's alluring daughter, Ina Balin. They met, briefly, on the Galveston boat when Whitman was making his getaway. A slaughter takes place, the village is in flames. Wayne, Whitman, and Miss Balin make their getaway. They are in danger again when the blood-thirsty Comanches are on the prowl. The Rangers, following the tracks of the Indians catch up with the pillagers. A battle follows, the Comanches are defeated. Wayne helps Miss Balin and the man she loves (Whitman) make their escape. This time the younger Whitman and his wife-to-be (Miss Balin) are wished well by Wayne.

George Sherman produced; Michael Curtiz directed; James Edward Grant and Clair Huffaker wrote the screen play from a novel by Paul I. Wellman.

General Patronage.

●

Producer Bronston Writes from Madrid

Samuel Bronston, writes us affectionately: "Words fail me in trying to express my gratitude for your constructive and impartial review of 'King of Kings.' I particularly appreciate your understanding of the tremendous effort made by my entire unit, which warranted your attention. I thank you on their behalf."

Tv Trade Press...

(Continued from Front Page)

riding the megacycles into the homes of the set-owners. The film capitol deserves better treatment, kinder consideration, a more professional approach from its writing brethren of the Tv trades.

Tv Trade Drool Accepted in Silence

What surprises us is the silence with which some of the Tv drool is accepted. Where are our acknowledged defenders of a Hollywood the true greatness of which has not yet been written off the books in our own book of honest evaluation? Surely the industry is too proud and powerful to continue to stand by as it is being peppered with unadulterated nonsense and cold misrepresentation.

If this is going to be a battle of words in print, some of us with access to the fonts, will retaliate with our own medium of attack. We must call into play a defensiveness that will highlight the inadequacy of Hollywood's detractors' writings, bringing their loosely-stitched findings down like so many clay pigeons. Hollywood is our beat. To trek it is to defend it. At least, conscience and loyalties won't allow us to stand by, in silence, and let the journalistic grandstanders have their say without some open form of trade paper retaliation. We're sure, our brethren on the film beat will join us!

COMPO Course...

(Continued from Front Page)

director of advertising, publicity and exploitation for Columbia Pictures, and chairman of the MPAA Advertising-Publicity Directors Committee, made an impressive appeal to the assemblage that the COMPO group show the way to create a more rewarding motion picture image to the public.

Charles E. McCarthy, executive vice president of COMPO spoke, in part, on censorship and the urgency that the industry show a strong vigilance stretching itself out to state capitals.

October Box Office Not So Good

It's the independent exhibitor feeling, that October wasn't as good as it should have been at the box office. The reason, of course, is that the quality of releases hasn't been as good as it was hoped to be. . . However, several circuit heads said that the latter part of the month just gone by, picked up giving the overall total for October an equalizer. It is felt that the two remaining months of 1961's final quarter (November-December) will pull the box office take up enough to make the period a more profitable one than 1960's last quarter. . . Depression areas, of course, are still taking it on the box office chin. With little free margin for movie spending, even some of the quality product is taking a licking. Business barometers have been falling in most industries. The economic condition spills itself over on theatre attendance, and goes down proportionately.

Personal Journalism

It's always good news to exhibitors to be told of additional releases that will be reaching their screens. Such an announcement came the other day from veteran film executive Budd Rogers. Out of several production, financing, processing units has come Pathé-America Distributing Company. Rogers is president. . . Beginning with February 1962, two British produced films will go out to the theatres, -- "Whistle Down the Wind," and "Victim." Said Rogers, at a luncheon-press conference: "We hope to increase that to six releases for the year." Rogers was not yet ready to say when these additional four films will go into production, but he said, "-- there even may be more than six films from our newly created company." He explained that none of these releases will be of blockbuster proportions. Rogers made it clear that Pathé-America in reaching out to the more creative independent movie maker, will not do all the financing.

United Artists will release "The Greatest Story Ever Told." The joint announcement was made the other day by George Stevens, producer-director of the film telling of the greatest life ever lived, and Arthur B. Krim and Robert S. Benjamin of UA. . . Stevens said, "I have long looked forward to being associated with United Artists." Krim and Benjamin, speaking for the distributor said, "We are proud and honored to be associated with Mr. Stevens." When Stevens broke away from 20th Century-Fox, two months ago, after prolonged postponement of the \$6,500,000 Biblical epic, he blamed "Wall Street meddling in the production end of our business." Stevens spoke affectionately of Spyros P. Skouras, absolving the bossman of 20th Century-Fox entirely for the break with the distributor. Stevens revealed that Skouras wanted to go ahead with "The Greatest Story --," but the board (on which sit the Wall Streeters) overruled Skouras.

Official Washington may come to Hollywood for a series of serious hearings. Headed by Representative John H. Dent (D. Penn.) Congressional probings will finally be held on the economically dangerous practice of American film producers making so many of their films abroad. Last year nearly 250 releases were produced abroad. Only 150 were made in America.

Additional information and correction:

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York 20, N. Y., for October 1, 1961.

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Martin Starr, Editor

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLIII

SATURDAY, NOVEMBER 11, 1961

No. 45

Movies, Morals, Money

The moral tone of our times can hardly be said to be conducive to a spiritual singfest of hallelujahs. Our religious leaders decry the ever weakening attempt of man to reach out to his God. Reflecting some of this decadent state of affairs, are our mass appealing art forms, the most popular of which, continues to be the movies.

Not to have its market taken away from it by the uninterrupted flow of bold, raw sex films from across the seas, American producers have taken strong hold of the sex theme as an entry of motion picture entertainment with its almost sure-fire results at the box office. Only the Hollywood producers continue to be held in check by the movies' morals montors, -- the Motion Picture Association of America.

Selling sex films is no longer considered catering to the prurient interests. Having one's emotionalities stimulated via the route of a story dealing in biologics, seems to be nearly everybody's business if the job of selling is well done before the picture's arrival at the neighborhood theatre. -- and, that's where our advertising, publicitiy and exploitation men come in.

Time to Organize Against Censors

This fraternity of salesmen have finally decided to organize their forces against the battalions of blue-pencilers that have sprung up in many sections of our country. The formation of a new unit to fight these self-appointed sentinels of censorship who play editor, almost ruthlessly, on movie advertising copy is heartening, indeed! The fight won't be lost altogether for a freedom of expression that should be the inalienable right of the movie advertiser.

But, freedom of expression doesn't give one the right to holler out "fire" in a theatre, if some careless numskull is lighting up a cigarette near a "no smoking" sign. Riding out on horseback, using the long lance of threat with which to fight the newspapers against the ever-increasing censorship that is being exercised over movie advertising, isn't necessarily going to find the monitors of lay press morals throwing away their blue-pencils. The whole approach has to be well-organized, judiciously planned.

We, ourselves, have got to put our own advertising house in order. We have got to curb our pitches with catch-line curves, embroidered with bold art work that remains only a figment of the copy-writers' imagination when compared to what's actually in the motion picture itself. An over-ambitious piece of ad-

(Continued on Back Page)

Indiana Allied Convenes

Joining forces with religious, civic, educational groups in their cry against the growing practice of Hollywood producers dealing with plot-structures of low moral and social standards, the Allied Theatre Owners of Indiana in their annual convention, this week at Indianapolis, moved a strong resolution expressing their deep concern.

The meeting decried the increased use of "bad language in film dialogue." The resolution stressed the point that such disturbing passages fail to add emphasis to a story, but is downright degrading. "It is our belief, that the theatre going public is more interested in seeing good, wholesome entertainment that has not been impregnated with moral issues."

Richard T. Lochry, was re-elected president of Indiana Allied. With Trueman Rembusch, Lochry reported on their visit, (by official Theatre Owners of America invitation) to the TOA convention, last month. While Lochry and Rembusch were favorably impressed with the progress of the annual meeting, the matter of Indiana Allied joining (again by official TOA invitation) the other national exhibitor association, was not voted on. The speculative issue was tabled for decision at a future meeting of the Indiana unit.

Columbia's Cooperation Saluted

At the Indiana Allied convention, it was also voted
(Continued on Back Page)

Krim Named "Man of the Year"

In line with its practice of the past two years of choosing the industry's "Man of the Year," Ben Marcus, chairman of the 1961 convention of the Allied States Association of Motion Picture Exhibitors, announced yesterday, that the coveted honor goes to Arthur B. Krim, president of United Artists . . . "Mr. Krim was selected overwhelmingly," said Marcus, speaking from Milwaukee. The UA head has been invited to join the Allied conventioners, in Miami, for personal acceptance of his prize on the night of the overall awards banquet, December 7 . . . "The selection, this year, of Arthur Krim, is obviously in recognition of his astute guidance of United Artists to a position of prominence in the motion picture industry," said Marcus, himself an exhibitor-leader of prominent position in the film business.

"Summer and Smoke"

with Laurence Harvey, Geraldine Page,
Rita Moreno, Una Merkel, Pamela Tiffin

(Paramount, Current; 118 mins.)

VERY GOOD. This is Tennessee Williams growing mellow with each succeeding success. Set alongside of his "Cat on a Hot Tin Roof," "Rose Tattoo," "A Streetcar Named Desire," this story of a love that yearned deeply from within, but feared its outer expression, is a sensitive thing to behold. It is a sadly beautiful drama, steeped in a profoundly-felt tenderness that at times you wonder if this is the Tennessee Williams of those earlier explosions of raw love and hot sex. Considering that this prophetic story of a touchingly pitiful frustrated love never left the precincts of off-Broadway theatre, it is all the more remarkable what powerfully entertaining stature it achieves under the producer-director guidance of Hal Wallis and Peter Glenville respectively.

But, the greater plaudits must be reserved for Geraldine Page, the pathetic, broodingly beautiful protagonist. Hers is a performance that will not be forgotten soon. She breathes life and poignancy and a transcendently enthralling meaning into the role of the small town lady of spiritually inspiring ideals who seeks so much, but in vain, life's residue of happiness and romantic security. It evades her with an almost cruel-like punishment. Of woman's endless quests and searches, you will find few that will destroy her so much from within as her yearning for a love that refuses to be her captive. Miss Page's performance is so tender, and so touching, that it almost hurts because of the sheer beauty of it. As the loosely-moraled, love-ridden, heartless scoundrel Laurence Harvey does superbly. The support stood strong in their respective roles, -- Rita Moreno, Una Merkel, John McIntire, Malcolm Atterbury, Pamela Tiffin and the others. The young, softly beautiful Tiffin newcomer holds promise of going places. The Technicolor and Panavision cameras have added their measure of portrait-like appeal to the canvas over which this story is spread.

It is the deep south of the Williams territory, -- Mississippi, this time. Ever since they were children, Geraldine Page was in love with Laurence Harvey. The wild, rebellious son of the doctor next door teased and tantalized the trusting girl. As the years went on, the frustration grew more intense. She could do nothing about it. The torment of his sadistic-like treatment increased with the passage of time. Hers was a spiritually beautiful outlook upon life for all its physical torture and mental punishment. Harvey completes his medical course. At a Fourth of July celebration he latches on to Rita Moreno, the daughter of a casino owner (Thomas Gomez). Seething with sex, she sets her cap for Harvey. Miss Page suffers another painful disappointment.

At home, life is a series of bitter hurts and disillusionments. Miss Page's mother is mentally ill, and a kleptomaniac. Her father, a cleric, is a religiously strict disciplinarian. But, her hope that her love for Harvey will some day reach realization sustains her. Harvey however, continues his indulgence in Roman-like orgies, -- gambling, cock-fighting, loose loving,

drinking. One night, one of these bacchanalians are staged in his father's (John McIntire's) house. McIntire returns, because of a call from Miss Page, a scuffle follows and Gomez kills him. It took this tragedy to bring Harvey to his senses. For all of Miss Page's willingness to give herself to Harvey, she finds it is too late, now. Harvey realizes that it wasn't the physical Miss Page he really wanted. Lovely, young Miss Tiffin breaks the painful news that Harvey will marry her. Miss Page finds herself back at the fountain in the park. A traveling salesman comes along. He asks what's exciting. She suggests the casino where love is stolen in bedrooms that are lonely places when occupied by only one person.

Hal Wallis produced; Peter Glenville directed from a screenplay by James Poe and Meade Roberts; taken from the stage play by Tennessee Williams.

Adults and matured adolescents.

**"A Majority of One" with Rosalind Russell,
Alec Guinness, Ray Danton, Madlyn Rhue**

(Warner Bros., February; 153 mins.)

GOOD. This is not quite the smash screen success it held promise of being, considering the Broadway hit the comedy proved to be when it held to the New York-cross-country boards for three years. Maybe, it's because Rosalind Russell is no Gertrude Berg who portrayed the lovable, Yiddish-parable-quoting widow from Brooklyn, U.S.A. Producer-director Mervyn LeRoy saddled most of the homely gestures, nuances, spiraling inflections of the housewifely character on Miss Russell. The challenging chore proved a little too much for "Auntie Mame" which was her last time out before the cameras. By the same token, Miss Berg is no Rosalind Russell as a draw at the box offices of the nation's theatres. Brilliant Alec Guinness, the Japanese industrialist, doesn't succeed quite completely in making his role come across with the suppressed warmth and Oriental underplay remindful of phlegmatic Cedric Hardwicke (in the stage play). For those who have seen the Broadway presentation, the comparisons seem to force themselves on you. Ray Danton, Madlyn Rhue, Mae Questel and Marc Marno repeat, with smoothness, the roles they portrayed in the stage play. An early scene of doubtful value, but of definite harm to the principle of deft handling of a delicate racial situation, could well have been eliminated, especially since the film is quite overlong. Superbly handled by LeRoy, is the sequence ushering in the Holy Sabbath via the ritual of lighting the candles. Miss Russell handled this with spiritual sensitivity. In the big metropolitan areas the release should have its special appeal. For those who haven't seen the stage play, it may have an additional freshness of impact. The Technicolor lensing lends beauty to a comedy that lost some of its warmth and entertainment quality in its transition to the screen.

Rosalind Russell agrees to go along with her daughter (Madlyn Rhue) and son-in-law (Ray Danton) to Japan. Danton is to negotiate a trade agreement. Aboard ship she meets Alec Guinness, a Japanese industrialist. Miss Russell remains aloof because she can't forget that her only son was killed by the Japa-

nese. Soon, however, there's a happy relationship between the two. In Tokyo, the trade sessions find Danton not hitting it off with Guinness. Miss Russell gets the blame for it. She's unhappy that her son-in-law should accuse her of having done something to cause Guinness to treat him so coldly. She sneaks away to Guinness' home where the strange relationship builds in strength and understanding. Miss Russell reveals a canny knowledge of business. This puts Danton back in the good graces of industrialist Guinness. All seems well as Miss Russell heads back for home, in Flatbush, Brooklyn, U.S.A. Months later, Guinness comes to New York as a delegate to the UN. He calls upon Miss Russell. This time they know that time has only helped to cement their friendship. They forget the disturbing past, as they look forward to being together in the future at concerts and the theatre, an arrangement Miss Russell refused to go into when in Tokyo because of the romantic significance of such togetherness.

Mervyn LeRoy directed and produced the screenplay by Leonard Spigelgass which came from the stage play by Spigelgass.

General patronage.

•

**"Flower Drum Song" with Nancy Kwan,
James Shigeta, Juanita Hall, Miyoshi Umeki**
(Universal, Current; 133 mins.)

GOOD. From the moment the introductory title-cards unspool themselves with their twist of ingenious creativity, and the water-colored splash of peppermint-stick backdrops drop into focus, you know what you're in for. Scenery of rich hues. Costumes of flashy color. An investiture of eye-compelling brilliance to make the tones of the rainbow look tarnished. You get it all in this rather wistful melody play of a trusting Chinese girl in search, via picture post-card, of an American of Chinese origin. You also get the music of Richard Rodgers, the lyrics of Oscar Hammerstein 2nd. You get, at popular movie prices, what was once a big, Broadway offering. Only, as a motion picture you get a wider play of the story; broader scope; a bigger, deeper approach to the beauty, the excitement of a people still holding to the old precepts of Oriental sibboleths fighting for its life against the onrush of modern youth in San Francisco's new world a-comin'.

Add all this together, and you get more than a chopstick full of solid entertainment. Outside of Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall, perhaps Jack Soo you deal in names that are not known to the movie-goer. But, the Kwan girl is a China doll of tantalizing talent. Miss Umeki is a wistful delight. Miss Hall knows how to sock through with a number. Reiko Sato floats through a gossamer dance number with infinite grace. The men folk do well. The combination of Technicolor and Eastman bring about the colorful splashes that are so strikingly compelling throughout the telling of this melody play.

The story of a musical is not too deeply steeped in plot-structure. Miss Umeki, with her father, finally get to San Francisco, via the smuggle route. She's in hopes of marrying Jack Soo. This via the route of the picture bride arrangement. Soo, an easy-wheeling nightclub owner has other plans. Soon, Miss Umeki

finds herself being palmed off on an Ivy League college lad, James Shigeta. He'll have none of it, although his father, with old world philosophies is in favor of it. Soo, keeps on putting off his marriage to Nancy Kwan, a performer in his upholstered cellar. Soon, Soo sees himself losing out to the college lad (Shigeta.) Miss Kwan's rather bold behavior, while performing in her night club disgusts him, as it infuriates his father. This wraps up the so-called romance. There are celebrations, misunderstandings, etc., that weave their way into the story without intruding on the simple tale. Finally, the contracted marriage of Miss Umeki to Soo is ready to be staged, with Soo's mother very happy over the arrangement. On the eve of the marriage, Miss Umeki and Shigeta have a rendezvous. They talk of love. They sigh. And, for the first time, they kiss. It's the latter that seals their troth. As she is about to become the bride of Soo, Miss Umeki confesses that she's an illegal resident of the United States. Both Soo and his mother will have none of it. Shigeta will have all of it. So, there's the double ceremony, the happy stowaway to Shigeta, Soo to Miss Kwan.

Produced by Ross Hunter, his first in the realm of musicals; directed by Henry Koster; screen play by Joseph Fields. C. Y. Lee wrote the novel of the same film title; while all of it comes from the Broadway melody play.

General patronage.

•

**"X-15" with David McLean,
Charles Bronson, James Gregory**
(United Artists, Current, 106½ mins.)

FAIR. The fact that this true-to-life cinematic challenge to the far-away reaches of outer space was filmed up there in the topless heights, would make this a documentary. But, the simple story of family life is interwoven, with its touches of fictional liberty. However, there are thrills and excitement in this battle of man and his new discoveries against the unsolved elements of space, as he penetrates the latitudes and tears through them at awesome speeds. There are those who like to follow such sagas. Verily, service pictures have their patronage. While this reaches great heights in its challenge to space, it fails its mission of reaching great entertainment terrains. To be sure, most of the aerial photography is breathtaking in its excitement. Only with the help of Air Force cameras and highly trained personnel could this have been accomplished. The lensmen's use of Technicolor and Panavision as a perfectional operational shows up beautifully in the recording of this challenge to the conquest of space. Roles are played sternly and matter-of-factly. Tv network commentators, U.S. Air Force and National Aeronautics and Space Administration personnel play themselves. In addition there's a cast of professional actors. The narration on the sound track is done almost reverently by James Stewart.

The plan is to reach up 100 miles at a speed of 4,000 miles an hour. Three test pilots will be used to attain this goal. David McLean, as the chief test pilot has to choose between the love of a beautiful woman (Mary Tyler Moore) and the research project. He chooses the space challenge. She chooses McLean. The other two test pilots are Charles Bronson and Ralph

(Continued on Following Page)

Movies, Morals...

(Continued from Front Page)

vertising aimed only at "attracting" and not "delivering" is what propels the censorship-bent editors into action.

New Unit to Fight Old Headache

Yes, we need such a new unit which Martin Davis (of Paramount) will head up for the MPAA. We need an orderly, sincerely conceived uprising of our advertising gentry against the ever-increasing number of newspapers which have begun to exercise a strange kind of censorship over theatre advertising. We need strong remonstrance, not willful rebellion. We also need cool heads, clear vision and a careful screening of our own "sexy sell" stuff before we send it on its rounds of display advertising in the newspapers. To censure the censors, we ourselves must be above censorship.

A just fight is always of good cause. Since this new blueprint of the advertiser battling for his rights, with all due regard for common decency, is to be on a basis of censor-center by censor-center, where the trouble now exists, the exhibitor will find himself whirled into the currents. The local theatre operator will not be found wanting in help if the line of battle of the advertising heads will be directed at rights justly due the movie advertiser. Once again, conscience will have to play guide. The film advertiser cannot palm off deception, at so much per admission ticket on a trusting, believing public. The easiest piece of blue-sky to sell, is the blue stuff that drapes itself over anything suggestive of the morally verboten by the dictates of good taste.

"X-15"

(Continued from Preceding Page)

Taeger. Bronson has two children. The Taegers have none. James Gregory is the test director of the project. The three pilots take turns flying the X-15 in a series of tests. The risks are great. There are power losses, forced landings, explosions. There are mental problems for their womenfolk. When will they crack up? The fears for Taeger prevents his wife from bearing children. In flight, the X-15 through an ingenious device, is dropped from the wing of a B-52, at which time the pilot takes over. In one test, Bronson flying dangerously low with his own F-100 jet (chase plane) keeps McLean from crashing. In doing so, Bronson crashes in flames. It's McLean's sad mission to tell Bronson's wife. She doesn't cry at the time, but she knows she will live her whole life in tears over the loss. The death teaches McLean's young wife that for their whole life tragedy will be stalking her brave husband. The maximum test comes. McLean in the X-15 shoots for new heights into outer space. Fact triumphs again. A new trail has been blazed. Others will follow in man's conquest of the upper reaches, via speed, height, research, courage, death.

Henry Sanicola and Tony Lazzarino produced; Richard D. Donner directed; screenplay by Lazzarino and James Warner Bellah.

General patronage with special sell to the space-minded youngsters.

Personal Journalism

Official Hollywood's reception of, and reaction to the visit of Edward R. Murrow last week was not, -- to say the least, -- in the best diplomatic taste. He had hardly signed himself off as the specially invited guest of the Motion Picture Academy of Arts and Science, when the seasoned brigade of belittlers went into action . . . After all, Murrow as head of the United States Information Agency, came as a high government official. He came to Hollywood to see what contribution he could make in reshaping and remaking our image abroad. His assignment is to help advance the cause of Americanism, as millions of foreign people see it out beyond our own shores . . . The job of Murrow is to propagandize this, the world's greatest democracy abroad. The motion picture still remains as the most potent force. In the celluloidic factory town where it's "how much?" and not always "how good?" the Murrow sacrifice in dollars-and-cents can be well taken as a lesson. Between being Tv's leading commentator and bossman of USIA he takes a financial beating in six figures yearly . . . To repeat, Murrow should have been accorded a less sharply critical reception by Hollywood's helmsmen.

Joseph E. Levine dresses up a press-luncheon with more than tasty foods and old-vintaged wines. The other day, the genial bossman of Embassy Pictures staged one that drew the topflight writing gentry of the trade and lay press. Levine dressed it up with alluring Sophia Loren, Carlo Ponti and Vittorio De Sica. It so happens, that the trio of Roman talent is associated with Levine in one of his costly productions, "Boccaccio '70" . . . It's to be given road show treatment and the story is, " -- a modern-day Decameron, offering an insight into contemporary manners and morals." The Loren lovely will head the list of stars; Ponti will produce; De Sica will direct . . . Said Levine, "I'm going to shoot the works on this one. I'm going to spend more than two million dollars on advertising and promotion alone." . . . Asked by the man from Harrison's Reports about the proposed two intermissions instead of the accepted one, Levine assured, "The exhibitors will go for the unique idea." The love trilogy will be ready for the two-a-day runs in America by mid-April of '62.

Indiana Allied...

(Continued from Front Page)

to reduce the number of board members from 36 to 27. Although Rembusch was present at the meeting (and gave his side of the TOA convention, invitation to join, etc.,) the Indiana showman is not a member of the board.

Resolution No. 2, passed on at the Indiana convention, found Columbia Pictures Corporation the recipient of a salute, " -- for their fine cooperation in supplying prints and assisting Indiana exhibitors in successfully promoting the saturation release of 'The Devil at 4 O'Clock.' " Mr. Glenn Morris, sales manager of 20th Century-Fox, was a principal speaker at one of the most harmonious conventions in Indiana exhibitor history.

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Vol. XLIII

SATURDAY, NOVEMBER 18, 1961

No. 46

What We're Thankful For

No matter what our walk in life, the Thanksgiving Holiday mantles our spirits in an almost humble feeling of gratitude. We, in the motion picture industry have many things to be truly thankful for. In the hustle-and-bustle of the workaday life, the treadmills may not allow us to take time out, look around to find among the disillusioning, the disappointing, the disheartening the small, silent residues that still call for a "— thank you Good Lord, for Thy blessings."

Whether it's production, distribution or exhibition the year going by is not without its good measure of progress. The tripod of this business in which we're in, in its own structural support has reason to be thankful. While not all of us have made the big, financial gains that we had hoped to, the last time we intoned our gratitude for life's blessings, (when we gathered around the family festive board) nevertheless it was a good year for ever so many of us in the business. It was so, because we made it so against many insurmountable difficulties.

The gauge of success in any business cannot always be said to be that of economic growth alone. Many in our business are happy and thankful because the circumstance of their environment (the movies) suits their tempers. But, still far happier summits are mounted by those who can suit their tempers to the ever-changing circumstances of our ever-changing business. There are those of us, who in trying to reach up for that pie-in-the-sky are content to latch on to only a small piece of it.

Voicing Our Measure of Gratitude

As *Harrison's Reports* voices its own measure of gratitude on this Holiday of Thanksgiving, we are crowded with innumerable reasons. The most important is, that we find ourselves plying our trade in the motion picture business. To us, there is no other business like it in all the world. From where we stand and chronicle the history-making events of the industry, we're not exactly in a shunted-off place. We can see and hear the major happenings play themselves out. We're close to the events which make for progress. We're critical of those which we think, don't.

Not a week goes by that some grave responsibility doesn't confront some part of our industry. The more serious of them is the business of our business in its manufacturing, selling, exhibiting of the major entertainment wants of the people. Whatever, the responsibility, whichever part it effects, in the main, each

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Allied Conclave Looms Big

Whatever will be the achievements of this year's convention of the Allied States Association of Motion Picture Exhibitors, when the gavel of good-fellowship will have rapped for adjournment, the night of December 8, one of the biggest plusses in the realm of merchandising will have been scored.

This all-important phase of theatre operation, -- merchandising, -- will be stressed. In fact, the convention is dedicated to the lifeblood of exhibition, merchandising. Because of this new approach to an old problem, convention spoesmen look forward to a session heavily attended and gainfully achieved.

Chairmaned by Ben Marcus, Milwaukee exhibitor-leader, the five-day agenda promises to be one of the busiest of a national exhibitor association. Of important concern will be the annexing of more state units. Judging by the several that have come into being since the last Allied convention, it is pretty clear

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Brandt Blasts "Bad" Practices

Harry Brandt, president of the Independent Theatre Owners of New York, took a blast at distributors, the other day, because of their "special releasing patterns." They resort to the establishment of "extra runs" thus depriving subsequent runs of their normal availabilities under customary trade procedures, asserted Brandt. . . He felt that some of the major distributors were depriving themselves of a run to which they were entitled. "In creating clearances that do not now exist, makes them suspect of collusion in this matter," said the ITOA president. There was the assertion in the resolution-statement that the practices, objected to by the exhibitor body, were "subject to serious legal question." . . . To some in the trade, the blast had its note of confusion. Distribution heads, sought for reaction and rebuttal were not yet ready with their answers, if any, since the allegedly guilty companies were not mentioned by name in the ITOA resolutions. However, Jerome Pickman (Paramount v.p.) said, "It couldn't have meant us. We haven't had a road show since 1956." Arnold M. Picker (United Artists v.p.) said he hadn't had a chance to study the Brandt statement. Most of the other distribution heads are not yet ready with a reply, if any.

**"Valley of the Dragons" with
Cesare Danova, Sean McClory, Joan Staley,
Danielle De Metz**

(Columbia, November; 79 mins.)

POOR. This is of the low B's which two other majors promised to scrap next season. No matter what you hope to get out of them, at the box office, enough isn't put into them, to begin with, to amount to much. This Jules Verne plunge into life in pre-historic times lacks excitement, high adventure, and the other ingredients of movie entertainment which many a Verne tale was able to produce. There is little to recommend this. It's quite amateurish. At times the adventure tale becomes downright ludicrous. For instance, everytime the strange men from another comet meet up with the voluptuous, sparsely-clad river and cave girls they seal their communications with long kisses. Since Cesare Danova and Sean McClory don't talk the ladies' language, nor they theirs, there's a mess o' kissin' going on. When a woman's frightened grunt gives way to breathless, drawn-out osculation, the dialogue writers have lost the ball-game. A good job has been done in reproducing the fierce, man-eating reptiles, teranadons, and other pre-historic mastodons. One battle of the mammals is quite exciting, though gory. Some of the underwater shots of a River Girl swimming are rather striking. Whether by design or accident, the cameraman got some unusual results.

-- and so, it's 1881. -- Cesare Danova and Sean McClory are about to duel each other to death when along comes a gigantic earthquake. Everybody is killed off, except these two. They find themselves in pre-historic times. They're surrounded by caves, beasts of gigantic size and a problem of how to get along. Soon, they come across River People. They seem to be in trouble both ways, -- from the animals and the animal-like people. The men take up with lovely girls of two tribes. They begin getting lessons in how to communicate, in addition to kissing. They are beset by all kinds of danger, -- the beasts, earthquakes, battles with strange cave people. Finally, the worst challenge is a dinosaur menacing a cave, trapping the cave-folk. Danova finds sulphur and charcoal which he turns into gun-powder. He uses this to bring down a mountain on the fierce beast. Everybody is saved. Peace between the warring tribes is restored. Danova and McClory figure it will take about seven years for a comet to hurtle them back to earth. As they contemplate their future, the men look at their respective ladies, Joan Staley and Danielle de Metz. They know these are going to be mighty pleasant seven years.

Byron Roberts produced, Edward Bernds directed and did the screenplay which is based on "Career of a Comet" by Jules Verne.

General patronage with its special appeal to children.

**"Bachelor Flat" with
Tuesday Weld, Richard Beymer,
Terry-Thomas, Celeste Holm**

(20th Century-Fox, January; 91 mins.)

FAIR. The professor-theme over whom the lovely students go wild has been done, -- and well, -- enough times to make big demands on anything along this

line that follows. In this one, most of the old pattern is followed, but the net results aren't anything to beget itself a Phi Beta Kappa citation for entertainment. It's an endless chase for its running time. Much of the old, corny slap-stick robs it of its values which crop up every now and then judging from the hearty response from the sneak audience. Yet, by any standard of evaluation, this fails to come through. You get the old business, for instance, of several girls trying to be hidden (in a bedroom) without each knowing of the other. Doors swing right and left, in and out and it's an endless merry-go-round with the plot getting thinner and the delineation sillier with each succeeding embarrassment. The broad-A speaking prof, giving it an English twist of erudition steeped in a romantic aura (which causes the girls to throw themselves at him) is played by Terry-Thomas who fails to impress. This is not the Richard Beymer who handled himself so smoothly in "West Side Story." He's almost given to a simpering portrayal. Nor is the film something that will add to the stature of Tuesday Weld. Celeste Holm is in for a brief few scenes. They add little to the entertainment that isn't there. Color (by De Luxe) always helps the scenic investiture, but that's about all.

Simply, we deal with a prof in archaeology (Terry-Thomas). It's not what he teaches that makes its romantic impact on the girls, but how he goes about things. The prof resides at a beach house which has been loaned to him by his wife-to-be (Celeste Holm) a famous fashion designer. She's away. But, her daughter (Tuesday Weld) comes home, unexpectedly, to find the strange man in the house. From here on in, things begin going zaney. Miss Weld doesn't want the prof to know his wife-to-be has a grown daughter; another admirer moves in on the prof (for a short stay); the law student next door (Richard Beymer) barges in and out, and things in general are quite topsy-turvy but hardly funny. Dragged in is a huge bone for archaeological study, but for all its mammoth size an undersized dachshund drags it all over the beach like a feather. There are complicated complications, more merry chasing and then Miss Holm arrives back home. She's quite surprised, to say the least, at what's going on. More explanations bring up the finale where Miss Weld and Beymer get together; the prof is doing more archaeological digging for dinosaur bones. The negatives and the positives will weld, if not on Tuesday, then the next eruditional day.

Jack Cummings, produced; Frank Tashlin, directed; screenplay by Tashlin and Budd Grossman based on a play by Grossman.

General patronage.

**"The Silent Call" with
Gail Russell, David McLean,
Roger Mobley**

(20th Century-Fox, Current; 63 mins.)

POOR. Adult actors will tell you, that next to gaining weight or losing one's hair (the males, that is) the thing they fear most is the competition of dogs and children in a picture. Without knowing it, or wanting to, the canines and the kids run off with most of what's good in a story. In this one there wasn't too much, for too many that was good to

start with. This entry of a boy and a dog is quite thin, and while the telling of the tale drags itself across hundreds of miles, it is limited in its residue of the kind of entertainment that such nature of boy-dog story should yield. The boy, Roger Mobley will be recognized by Tviewers for his work in the "Fury" series. The dog will be remembered for his appearance in "Dog of Flanders." Gail Russell and David McLean, as the parents, fail to deliver, which is not their fault. To be sure, this will have its appeal for the youngsters.

A little boy loses his dog. The canine was his whole life. But, the youngster's parents (Gail Russell - David McLean) have got to make a move of several hundred miles. The dog is left behind as the trek to Los Angeles takes place. The dog, however, isn't settling for this sudden loneliness. He launches himself on a trek of his own, getting him into all sorts of trouble, dangerous challenges, etc. As he migrates, by instinct, he meets up with road-bums, old men, truck drivers and the flow of life that fails to dismay the dog. Even a new dog, replacing Pete, fails to satisfy the youngster. The boy-and-dog separation doesn't last long. Right there, on one of the dangerous freeways of Los Angeles, is the dog, bewildered, a traffic hazard but sensing that he will soon be safe which he is, of course, when he's seen by the boy's father.

Leonard A. Schwartz, produced; John Bushelman, directed; screenplay by Tom Maruzzi.

General patronage, with emphasis on the youngsters.

Tv Fails to Plug Film Titles

Too many of the big network Tv shows are either forgetting or by-passing picture mention on programs when a film name appears. In most instances these stars are guesting for almost free. Joining these Tv shows is only for one reason, -- a well deserved mention of their latest film release. Of this, more later.

Hollywood Needs Broadway Badly

Whatever the ailments of the Broadway theatre, -- that so-called fabulous invalid, -- quite often, during a season, it proves to be a shot-in-the-arm to its younger brother of the arts, the motion picture. . . Last week alone, our reviews dealt with "Summer and Smoke," "A Majority of One" and "Flower Drum Song," a powerful drama, a homely comedy, and a musical play, respectively. Six weeks before that, "West Side Story" was brought in via the hard ticket route. . . None of these on- and off-Broadway entries begot itself less than a rating of "good" by the rather severe standards of Harrison's Reports' film evaluation. That Broadway is battling one of its worst stages of anemia, there can be no doubt. However, there will always be its healthier, more robust offspring to demand big sums from, for their sale to the screen, a process which, nearly always, pays off at the box offices of the movie theatres. Providing, of course, that the films are well turned out.

Pioneers Salute Montague

There was a sentimental timeliness this year to the annual salute of the Motion Picture Pioneers to an outstanding personality of the film business. It came almost on the eve of Thanksgiving. Abe Montague, executive vice president of Columbia Pictures, was the 1961 recipient of the coveted accolade.

The 23rd Annual Jubilee Dinner, staged at the Waldorf-Astoria, brought out the heartbeat of the film business. For all of the humorously casual approach to such a festivity, there was present the enduring hallmark of a business that sells it at the box offices, -- heartfelt sentiment.

The grand, old man of the industry, Adolph Zukor, approaching his four-score-and-ten displayed it, when he said, "I'd walk from here to Chicago to get a good and new idea that would help showbusiness." Eric Johnston, president of the Motion Picture Association of America, expressed it in his brief address.

Industry "-- a Dynamic Force" Says Keating

Senator Kenneth B. Keating (R-N.Y.) said it in terms of a movie fan who came up with the films from the days of their early, jumping tintypes. The grey-haired, distinguished looking Senator hailed the motion picture industry as, "-- a dynamic force." He said that the movies helped the one-time American wasteland turn into a wonderland. "The movies didn't grow because America grew," admitted the Senator. "America grew because the movies grew."

The honored guest himself, Abe Montague, responded to a standing ovation with a brief and simple expression of gratitude. When Paul Lazarus, Jr. of Columbia Pictures, and chairman of the dinner committee, signed the evening off, Jerome Pickman, of Paramount Pictures, left this thought with the man from *Harrison's Reports*: For next year's pioneer, why not pick an exhibitor. Not a big league, circuit operator, but one of the so-called small exhibitors. He's the heartbeat of the business; the quiet, hard-working showman who runs his theatre, year in and year out, and makes in his own way important contributions to the film business. He remains unsung, unheralded, unsaluted. But, one of these many, many exhibitors throughout the land should be selected and honored next year as the motion picture pioneer.

Indiana Allied's Lifetime Board Members

In last week's story of the annual convention of the Allied Theatre Owners of Indiana, we erratumed that Trueman Rembusch was not a member of the board of directors. We're sorry.

The Indiana showman is very much a member of the all-important board. As past president of the Allied unit in Indiana, Rembusch automatically becomes a lifetime member of the board of directors. Such honors and recognition also go to past presidents Roy Kalver, Roy Harrold and Richard T. Lochry. Lochry was re-elected president for the 1961-62 term.

Thanksgiving Day at Our Printery

Because of the festive holiday, we find ourselves rushing off to press much earlier this week. Some of the late news, reviews will have to hold over until next issue.

Thankful...

(Continued from Front Page)

branch has risen to meet its share. For all the fault-finding, we are making progress. The film industry has widened its own vision of wisdom. Using the open iris of far-reaching prospective, the film industry has created new opportunities as it has widened its vistas of entertainment appeal. In bigger and better pictures, in smarter selling, in improved theatre presentation of Hollywood's wares a whole nation of movie-goers shares.

Great Progress Ahead for Film Business

For all of the achievements in these recent times, the greater progress of the American motion picture still lies ahead. The objectives won't be reached overnight. But, dedicated men of brilliance and foresight are at work to make these dreams become realities. In all this, we will all share. There is greater grandeur, more powerful drama, more exciting entertainment on the drawing boards of Hollywood producers which will be on its way to the screens of the theatres in the year or so to come. To name a few, is to go through quite an encouraging list. Even in its blueprint stage, it is a guarantee of better times, longer runs, greater profits ahead for the tripod upon which rests our business, -- production, distribution, exhibition.

So, let us really be grateful on this Thanksgiving Holiday. We have much to be thankful for. If only being a part (no matter how small) of this great and glorious business of ours, we have indeed good reason to count our blessings. Yes, there is spiritual beauty in a festive interlude like this -- and so, it is to everybody we say, "Let's be grateful!" For this is a Holiday when man plumbs the depths for his own gratitude to the Fates and to his fellowman.

Allied Conclave...

(Continued from Front Page)

that the unorganized exhibitors are on the move to become allied with National Allied.

Invitation to TOA Surprises Exhibitors

Exhibitor circles were surprised, recently, when it was announced that the president of National Allied, Marshall H. Fine, had extended the hand of inter-exhibitor friendship and understanding by inviting John H. Stembler, present president of the Theatre Owners of America, and its past president, Albert M. Pickus. This gesture of a willingness to work together for the common good of exhibitors, was even more surprising when you consider this:

Pickus, in his final report to the TOA directors (several weeks ago) found reason to sound off with this indictment against Allied, even if by inference. Said Pickus, "... it's an exhibitor voice more loud and rash than effective." But, Marcus, Fine, Milton H. London, James L. Whittle, et al, want peace between the two exhibitor associations. They want harmony to work out the troublesome problems besetting their branch of the industry. They feel that costly dilemmas can best be solved when all factors involved in

Personal Journalism

The storm clouds are gathering over smog-blanketed Hollywood. It's all because of the "runaway" film production situation that now exists. More than 1,500 members of the Screen Actors' Guild met the other night to demand that less films be produced abroad. The fear that Hollywood faces an "oblivion," the threat of nation-wide boycotts against the producers; the joining of other powerful unions in the fight to keep film production in the United States highlighted the stormy session. . . . Union spokesmen did not deny that some films must be made abroad, -- stories whose locales call for shooting away from the American film capital. More meetings are to be held. The union hopes to see the principal producers and studio executives participating in these protest meetings. Stars living abroad, because they can thus avoid paying taxes, in America, were scored. In the meantime, on the agenda of Representative John H. Dent (D. Penn.) is a series of hearings to be held, in all probability, in Hollywood. The sessions will deal with the "runaway" film production situation. . . . Even before the hearings of the Congressional tribunal get under way, there is the cry out Hollywood-way that the entire subject may be given the well-known brush-off. . . . In the meantime, the Screen Actors Guild hopes to use the menacing threat of boycott. Meaning, to prevail upon members of other unions, throughout the country, not to patronize films which the SAG classifies as "runaway" production.

Inflight Motion Pictures, Inc., is now a reality. In less than a year 150 jet airliners will be fully equipped to show passengers the latest film releases, for free. The showings will be on six-hour flights, or more. . . . All of the major film companies (with the exception of Warner Bros.) have been booked for product. David Flexer, president of Inflight, told the man from Harrison's Reports, that the huge capital outlay is nearly five-million-dollars. "It's mostly a family investment," he said. When your reporter pointed out that in less than a year more than 100,000 people, weekly, will be seeing this first-run product for free, and how will that take with the exhibitors who can use every additional admission, Flexer said: "This will help the exhibitor. By showing films on jets we thus recapture some of the movies' lost audience." On flight tests, flight films seemed to be the most popular, the Inflight bookers revealed.

the operation of the nation's theatres see eye-to-eye Solutions come easier, understanding builds firmer and the net, profitable results all around are more stabilized.

Whatever the straight business agenda, the convention committee promises those attending, a schedule of "fun in the sun" and other pleasurable after-session hours the conventioners, and their ladies, won't forget for a long time to come. At least, not until the 1962 conclave brings them together once again.

Allied Convention Issue

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Allied, Industry Stalwart

A member-body like the Allied States Association of Motion Picture Exhibitors, in character, is the reflection of the men in it. Poets, philosophers, opinion makers have agreed that there is a higher price on character than on intellect. Verily, character in its battle against the other forces of life, comes out the more rewarding.

Into the foundation, the framework, the format of operation National Allied has poured the mortar and sinew of strong, enduring character. The solid formation of such a structure, because the process-building of unified character is slow, took time to produce. Allied's present strength came from the slow forging of its state units, serving as indestructible links which now bind the national organization together.

Thus, as Allied convenes in strength, in unison, in harmony these five days (December 4-8); as convention chairman Ben Marcus, gavels the meeting to order, there stand the challenges of the year ahead. There are the inter-industrial problems, the controversies (some of them almost bitter) with the distributors, the blueprinting of those unborn tomorrows that lie ahead. There is the ever-stronger solidification of National Allied. There are personal differences to iron out, innocent hatreds to assuage, the exploding emotionalities to hold in rein.

National Conventions Serious Things

National conventions these days, especially those of exhibitor bodies, are not alone boat rides, barbecues and banquets. They are sober, serious, solemn affairs because the industry in which all of us ply our trade is at the crossroads of challenge, decision, courage. We must face the truths that are upon us. If in this business, it's each to his own, then of the industrial tripod, -- production, distribution, exhibition, -- upon the latter (exhibition) rests the greater responsibility.

How the theatres of the nation do, so does the whole multi-billion-dollar motion picture industry. Never, since its inception, has Allied faltered. Be they times of plenty, or periods of need, Allied stood strong in character, in principle, in dedicated purpose. Out of the faith of its members has come this exhibitor organization so indispensable to the strength, the progress, the future of our industry. The catastrophe of a World War; the fright of economic panic; the emotional upsets; the spiritual setbacks only fired the

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West Virginia Reactivated

The ever-onward march of the Allied States Association took another advance, this week, when the West Virginia Allied Theatre Association reactivated itself with a strong determination to make its organization one of the most important units in the national setup.

Lying dormant for almost two years, the West Virginia unit is now in business again to serve exhibitor-members. Albert Aaron, of Charleston, was elected president of West Virginia Allied. He's also national director.

In attendance at the relaunching of the unit, were Marshall Fine, president of Allied States Association, and its executive director Milton H. London. They both addressed the West Virginia membership. It was pointed out, by both members and officers of the reactivated unit, that alone theirs has been nothing but a "little, lost voice."

West Virginia Looks to National Allied

"With Allied as our guide, our voice will be strong." was the new-born faith of the exhibitors.

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Salute to Abram F. Myers

An Allied States Association, as it stands strong today in its structural stability, was no overnight job of building. Like the young tortoise coming out of its carapace (covering shell) it took a long time for Allied to come out of its swaddling clothes . . . It took the men of wisdom, sacrifice, foresight to chart the exhibitor course in those early days of hazardous challenge. These men helped found what is today the exhibitor power and the glory that is the Allied States Association . . . Away up on top of the list, is Abram F. Myers. Him, we of Harrison's Reports especially, salute today. We know how much of himself he poured into the enduring mould of Allied. We also know, that he seeks no salutes, no accolades. He told us, that all he wants as he holes in, these days, on the brooding shores of the Chesapeake, is "-- the serenity of my idleness." Whatever his wish, may it be blessed with reality. We do, indeed, wish him well!

**"One, Two, Three" with
James Cagney, Horst Buchholz, Pamela
Tiffin, Arlene Francis, Howard St. John
(United Artists, December; 108 mins.)**

GOOD. If anything had gone drastically wrong with this comedy, Billy Wilder, triple-threat man, would have had to blame it on himself. He was one (producer); two (director); three (co-writer). Not that everything went copisettic mit gemuetlichkeit with the umlaut. Get ready for a lot of usage of this broken German by the cantankerous Cagney. He slugs it out with the script-writers in this one for nearly all the improved running time of the comedy. It's played in fast, fast, fast-paced tempo, people running in all directions of Panavision, with the breathless protagonists hardly stopping for that pause that refreshes. If the soft-drink phrase sounds familiar, that's what this one is all about, -- Coca-Cola.

It's almost a dedicatory exercise in the secret-formulae manufacture, the world-wide sale, and the near-bribery of trying to get this soft drink behind the territorial hardness of the Iron Curtain. If it's a satire on a national product, it may well be a problem for such exhibitors who don't pump Coca-Cola out of their vending machines. But, have no fear, Pepsi-Cola is here, too! While Cagney keeps the story zipping and fizzing and schlitzing along like an effervescent gas-pocket out of Atlanta (koke's home office), the hilarious fadeout finds you on the double for something to refresh you. The rapid pace of the piece, its loud delineation finds you more than a little tucked out. It was great fun for the sneak-preview crowd. Much of the filming was done on the west side of the Brandenburg Gate. Photography throughout, good.

James Cagney, operating out of West Berlin for Coca-Cola, feels that high promotion would be his if he succeeded in getting the drink into Russia. He enters into negotiations with the Soviet trade commissars, almost succeeds when the bossman from Atlanta (Howard St. John) tells Cagney he'll have none of Russia. Instead, St. John will send over his romance-ridden daughter (Pamela Tiffin). While West Berlin has given Coca-Cola Cagney its headaches, it has also given him a buxom secretary (Lilo Pulver) who gives him lessons in German, among the blessings that can befall a boss who is served by heel-clicking personnel. Before you can take a peek through the Iron Curtain, Miss Tiffin is married to Horst Buchholz. He's a handsome, unclean, unkempt, rabid Communist. This means the Atlanta Curtain for Cagney. What's more, Miss Tiffin, in tempo with the fast-wheeling story, is already pregnant. Now the necessary skull-duggery, machinations, gymnastics are for real. Especially since Cagney's big boss will be arriving to reclaim his daughter. Some of the left-over reclamation tricks of UA's Apple Annie are applied, and the slovenly drab Buchholz emerges as a hand-kissing dandy of the envy of the diplomatic staffs of the kingdom of Patagonia. Everybody is happy. Cagney gets kicked upstairs to the home office in Atlanta and a mad rush is made for the vending machines. What comes out is not the pause that refreshes.

Billy Wilder produced, directed, wrote the screenplay with I. A. L. Diamond. It's all based on a play by Ferenc Molnar.

General patronage, including the Pepsi-Cola followers.

**"The Roman Spring of Mrs. Stone"
with Vivien Leigh, Warren Beatty
(Warner Bros., December; 104 mins.)**

FAIR. This is not the best of vehicles for an actress of such great status as Academy Award winning Vivien Leigh. There isn't enough in it for her to be able to unsaddle herself of an unsympathetic role that subdues her for most of the time, with the rest finding her submissive and meek. There are too many implausibilities, incongruities and weaknesses in the story. Because of them, the performance of Miss Leigh is found wanting. Still a wistfully beautiful woman, she has the background of the theatre in her favor, is of cultural stature, has loads of money and endless distinguished friends. Why should she become the biological door-mat of a no-good Italian gigolo? Why should she be a pawn in the sordid scheming of a woman who runs a stable of young, handsome Italian men who sell their physical love at so much per nightly stay in the bedroom? If the young (for sale) male protagonists in this one defy definition and are a combination of passionless pagans and hopeless almost miserable souls, the ladies of background, culture, beauty are not expected to succumb to the vile degradation that may surround them. It shouldn't suck them in. You fail to accept the clean-looking Warren Beatty as a gigolo. Nor does he fail to falter in his Italian dialect. The photography (Technicolor) is good.

A famous actress, Vivien Leigh gives up her career to be near her ailing husband. He soon dies and she becomes lonely. She settles in Rome. She needs more than the luxury that surrounds her. Through a procuress (Lotte Lenya) Miss Leigh is introduced to a young, handsome man (Warren Beatty) who sells his love. She'll have none of it or him. But, not for long. He seems to have lit up a spark within her, and the so-called friendship begins to grow. She no longer dismisses him at the door nights. It isn't long before he has the run of the household and Miss Leigh. His sponsor (Miss Lenya) doesn't like this at all. It isn't yielding any pay-off, and that's what she's interested in. There are words, and Beatty asserts himself. Soon, his interest in an American film starlet (Jill St. John) is apparent, and Miss Leigh doesn't like it. But she can do nothing about it, because by this time his love-making has made her his captive. Beatty's attention to other women drives Miss Leigh mad. Finally, she realizes that she has to give up this kind of hopeless romance. As she contemplates the short future that is upon her, she looks out of the window to see the familiar shadowy figure that's been hanging around in the street for many weeks. She throws down her keys to him. Soon, he enters her apartment, and your imagination takes it from there.

Produced by Louis de Rochemont; directed by Jose Quintero; the screenplay, by Gavin Lambert, was adapted from the novel by Tennessee Williams. Adults.

**"Les Liaisons Dangereuses" with
Jeanne Moreau, Gerard Philipe, Annette
Vadim, Jeanne Valerie, Simone Renant
(Astor Pictures, Road Show; 106 mins.)**

FAIR. This is the import with enough sensational controversy to make it almost a "must see" for that

army of movie-goers who respond to prurient bait like red herring to fat flies. The prelude to this entry to the hard-ticket stands is already box office rich in this: It's the only French-produced movie that was ever denied an export license by the French government. Once granted, it spent another year before it could take to the American market. Terms like "sick, sick" theme; sex degeneracy; boldly suggestive pornography are being applied to this before its arrival at the same theatre that is polishing off a lucrative run with "La Dolce Vita" which also is an Astor import. -- and, if "La Dolce --" was supposed to be a raw exercise in bold sex, then it's like a marshmallow roast compared to this new arrival. Astor executives have told us that when "La Dolce --" gets through making the rounds of the hard-ticket circuit and the subsequent runs, it should have grossed at the box office more than \$10,000,000.

This seems to be a lustfully lewd composite of most of the degrading sex themes turned out by the Italian and French studios. The chief protagonist, a sex-thriller hunter, chases revolting lasciviousness and raw sin like an Old Dutch cleanser. But, you wind up feeling a little dirty, yourself, when it's all over. There are disgusting phases where the French socialite's hands rove up and down the body of the young girl he is to seduce (at his wife's behest) like a lecherous snake. Theatre operators (even in big, metropolitan areas) contemplating such a booking will have to weigh carefully its short box office merits, and the long demerits that will accrue as time is measured in neighborhoods where the theatre is part of the community's social and moral pattern. The photography is sharp, clear and intriguing because of the clever tricks accomplished by the camera-crew.

Gerard Philipe and Jeanne Moreau are man and wife. Each is at liberty to seek sexual relations elsewhere. She has an American lover whom she intends leaving. First she wants her revenge on Jeanne Valerie whom her lover hopes to marry. Enter her ever-indecant husband who is willing to do his wife's bidding since his reward will be the seduction of the young, buxom M'lle Valerie. In the meantime, Philipe meets a happily married, virtuous young woman, Annette Vadim. To him she is a tasty dish of French pastry and he's madly in love with her. She hotfoots it back to Paris leaving Philipe with the Valerie beauty who becomes his mistress. He makes all kinds of boasts to his real wife that he'll commit all kinds of love-sex two-timing on the Vadim vagrant. He chases her to Paris and beds up with Miss Vadim. In the meantime, Miss Moreau convinces the husband-to-be of M'lle Valerie that his future with the beauty is at stake. She stoolpigeons on her husband who immediately gets fatally wounded by the man who's to marry the voluptuous Valerie pawn. When the police are ready to swing into action with an investigation, Miss Moreau begins burning incriminating letters revealing the immoral ugliness of both their lives. The fire envelopes her disfiguring her once-lovely face.

Roger Vadim, producer of the better Brigitte Bardot tantalizers, directed; screenplay by Roger Vadim, Vadim, Claude Brule. The whole thing was inspired by the novel of the same title which came into French prominence in 1782.

Adults.

**"Babes in Toyland" with
Ray Bolger, Tommy Sands, Annette,
Ed Wynn, Tommy Kirk**

(Buena Vista, December; 105 mins.)

VERY GOOD. It is so very good to hear the laughter again of children running through a movie. Coming, as it does, in the wake of the movie-makers' (abroad and here) preoccupation with sick sex, this one spreads itself over the screen's horizon like streams of golden sunshine. The make-believe world of a happy youngster! What greater wonder of the fleeting hour is this challenge to man's turbulent world of reality. The master of fantasy, fairy-book, lenged, Walt Disney, has wrapped this one up in gay silk ribbons, beautiful costumes and brilliant splashes of color the envy of the rainbow rangers. Like a tender father, Disney has put this together with the soft sensitivity of a man in whose trust has been placed the dream world of trusting youngsters everywhere.

As the breath-taking scenes weave their pattern before you (via Technicolor) it is as if Disney took his camera-crews to some of the stretches of fantastic Disneyland, placed his characters in front of them and shot his eye-compelling footage. Here there can be no particular performance that stands out more than the story skeins, the music, the scenic investiture and the dream-drenched believability.

Elders would do well to see this one with their youngsters, the better to enjoy this Disney delight. Backgrounding the story is the immortal music of Victor Herbert. There is young poetry in this one. It pulses as you hammer away at your typewriter.

-- and so, Tom Piper (Tommy Sands) is in love with Mary Contrary (Annette). On the eve of their marriage, Mother Goose (Mary McCarty) arranges a celebration. Nearby, villainous Barnaby (Ray Bolger) and his henchmen (Henry Calvin and Gene Sheldon) plot to kidnap Tommy, and thus marry Mary. The bad boys capture Tommy and sell him to the gypsies. When Bolger proposes marriage, Annette rejects him. In the meantime, her sheep disappear, but her little brothers and sisters go to look for them. Tommy returns to the town celebration disguised as a gypsy. He reveals his identity and exposes Bolger. Tommy and Annette go into the forest to try and find the children. The villain and his henchmen are close behind. Tommy and the rest, reach Toyland run by Ed Wynn. His assistant (Tommy Kirk) has made an invention that turns out toys. Wynn, overloads the machine and everything goes up in smoke. They all get to work turning out toys to meet the Christmas deadline. Another Kirk invention reduces everything to toy size. It falls into the hands of Bolger who has his revengeful moments with it. He is now ready for marriage with Annette. But, not yet. Tommy makes his army of toys pop away at Bolger. Mary gets control of the gun and "poofs" Bolger to small, toy size. He is beaten, in a duel, with Tommy. Another invention restores everybody to life-like size. -- and so, they (Tommy and Annette) lived happily ever after.

Jack Donohue directed; Joe Rinaldi, Ward Kimball, Lowell S. Hawley did the screenplay; it's all based on the Victor Herbert-Glenn McDonough operetta.

General patronage, with emphasis on the children.

Allied...

(Continued from Front Page)

ambitions of Allied as they called for ever more sacrifices. Out of these fires were forged the forces of their strength and hope and existence. These spiritual, emotional and mental forces were like embattlements out of which came the allegorical steel for their swords (when fighting was necessary) and the plows for their fields when inter-industrial peace allowed for it.

As we look at the convention agenda, the woof and fibre of which is "merchandising" we of the trade papers are particularly interested in the salute-luncheon that will be devoted to the motion picture trade press. Your editor will be sitting on the dais, with the others, and doing more than a little wondering. Somewhat subjectively, but more so objectively.

Is Trade Press Upholding Its Trust?

Whatever the speeches on this occasion, and whoever will make them, we will be caught up with these reflections, considerations, contemplations: Is the trade press living up to the trust placed in it by the exhibitors, especially? In a business like ours, where costly decisions are arrived at according to what side of the street you're peddling your wares, is it economically wise to pursue a strictly impartial and unprejudicial policy? Is it not mostly always the better business principle of serving your customer first? And, doesn't that, oftentimes bring about one of those conflicts of interest?

Oldest of its kind in the industry, *Harrison's Reports* for 43-years has proclaimed, with understandable pride, on its masthead that we're "... free from the influence of film advertising." It places this weekly in the advantageous position of being beholden to no particular part of the industrial tripod of operation, -- production, distribution, exhibition. Yet, we are in the service of the whole structure. If our editorial tendencies seem to lean exhibitor-ward, it's because on this leg of the tripod rests the greater responsibility of the business and the more enduring strength of the films' overall progress in the unborn tomorrow. Also, the exhibitor voice is too often the lost one in the wilderness of honest protest.

To the readers of *Harrison's Reports*, our purposes, policies, principles are well known. The causes to which we are dedicated reflect themselves weekly, and with each succeeding issue we make it more evident. The editorial transition which took place several months ago, clarified some innocent misapprehensions. It has become self-evident that ours is a coverage that encompasses all phases of motion picture operation.

Trade Press Salute, Time to Reflect

Yes, it is good that chairman Ben Marcus and his sleeves-rolled-up convention committee set aside one luncheon in which to honor the trade press of the motion picture industry. It may well serve as an occasion for some of us to turn back to the early pages of our primer when trade paper journalism was aborning. Whatever the flight of the years, and the course of our destinies these principles, ideologies, shibboleths should stand stronger and bolder today, than when they were first inscribed in the book of trade paper operation in the motion picture business. -- and it's this:

The heartbeat of an industry is its trade press. It

Personal Journalism

Toll-Tv proponents are weighing their gains vs losses that took place these past few days. There was an exhibitor victory in Galveston, Texas, when the city council refused to grant a franchise for the installation of a cable system to carry the toll-Tv shows into the homes... There was a toll-Tv gain scored, a few days later, when Famous Players Canadian Corp., announced that its expansion program was going ahead to encompass an additional 1,000 subscribers. Cable will be laid in an area adjacent to Etobicoke, a Toronto suburb... The announcement, which came from Paramount Pictures, said that the wiring of the new area will be done by the Canadian Bell Telephone Company. Recently, Paramount said that the toll-Tv test town (Etobicoke) was turning in rewarding results... All this, of course, will add more incentive to the exhibitor forces fighting against the invasion of toll-Tv.

West Virginia...

(Continued from Front Page)

President Aaron told of his bitter experience of fighting lone battles against many injustices for which the exhibitor pays. He highlighted his fight against city amusement and state license taxes. "Alone, I got nowhere," he confessed, as he dealt with the many advantages which will be the exhibitors' now that they're an Allied unit. "The exhibitors need an association to give us a strong arm and a strong voice," he said.

West Virginia is expected to have a large delegation down at the Allied States convention in Miami Beach, December 4-8.

can be the medicine which nurses back to normalcy the economically weakened, the long suffering, the victimized minority. For the continued growth of an industry like the motion picture, its trade press must pulse fearlessly and honestly. In its unsubsidized trust lies that eternal vigilance which sustains free men in their struggle for independence and opportunity. Only through an unmuzzled trade press can the chroniclers of that industry take full advantage of their inalienable right, -- freedom of expression. Subdue your trade press and you thwart progress. Stifle it and you choke growth. Support it and no matter on which leg of the tripod rests your phase of operation in the industry, you sustain your own way of business life besides strengthening your individual economic happiness.

Good luck, Allied States Association of Motion Picture Exhibitors on the occasion of your 1961 convention. May yours be the bountiful reality of all the blueprinting of the year gone by. For the year ahead, may yours be the gains of more power and greater solidarity out of which will come an inter-industrial residue in which all of us, in this great business of ours, will share!

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Allied's Tomorrows, -- BIG

No one attending a convention like the one we've just come back from,--the Allied States Association of Motion Picture Exhibitors--can ever deny that the overall buisness of exhibition would have been where it is, without these meetings. Before we emplaned for the convention city (Miami Beach) we were promised that the conclave would be a serious, sober, solemn affair. There was also the promise to the exhibitor-conventioners, and their ladies, that there would be plenty of time for "fun in the sun."

That latter ray of bait wasn't hooked on to by many. Not if you looked at the pale, meeting-room faces of Ben D. Marcus, general convention chairman; Marshall H. Fine, president of Allied States; Milton H. London, executive director; co-chairmen Abe Berenson and James L. Whittle; convention coordinator Harold Pearson and most of the members of the board of directors.

There was enough accomplished in the five days (Decemr 4-8) to keep committees, officers, board members and exhibitors busy for the whole year ahead. That is, if the blueprint of operation is carried out in all its resolve, promise, sacrifice. Whether it's probing the legalities involved in bringing to the attention of the Department of Justice the abuse of holding back the runs of the big releases, or the costly mishandling (by the distributors) of many multi-million-dollar blockbusters, or the battle that must be put up to kill off the threatened invasion of toll-Tv, Allied has its work cut out for itself until the next convention.

Industry Ills and Abuses Aired

While the meetings dealt with the ills and the abuses brought about by the distributors, the Allied schedule for the year ahead will also call for immediate attention to pressing problems of the moment. The exhibitors in their territories know now, more than ever before, that National Allied will help them in every possible way. But, these same exhibitors also know, and well appreciate, that they will be expected to do their individual share in their own community. Through this process of one hand washing the other, much is expected to be accomplished.

That the exhibitor body has not been given any kind of considerate treatment by most of the distributors, was evidenced from the statements made from the floor. Pittsburgh, Chicago, Buffalo, the Gulf States, New Jersey, Ohio, Western Pennsylvania, Michigan, Illinois, Wisconsin, North Central, Maryland, reactivated West Virginia, New York State, were all heard from.

Films that were especially attacked because of al-

(Continued on Back Page)

Accord Marks Allied Meet

MIAMI BEACH: Two days before the official start of the 34th annual convention of the Allied States Association of Motion Picture Exhibitors (December 4) the board of directors went into action with a jam-packed agenda of pressing matters, discussions and issues to be resolved. This constituted the regular quarterly meeting of the board.

While the trade press was not asked to sit in on these over-all meetings, a run down of highlights (after the sessions) emphasised the amount of work being done for the general benefit of exhibitors throughout the country. The challenge of trade practices was met. Some of them will have to be given complete reversal to be accepted by Allied States.

One of the costly controversies was resolved in the rephrasing of the Universal Pictures contract Marshall H. Fine, president of Allied States announced. In letters received from Universal's vice president and general sales manager, Henry H. "Hi" Martin, the Allied exhibitors are told that there should be no concern about some of the wording in the contracts objected to by Allied.

National Screen-Columbia Pictures Issue

Another smouldering controversy (costly to exhibitors) is the Columbia Pictures and National Screen
(Continued on Page 191)

Marcus Marshals Member Strength

Re-elected with deserved acclaim to his post as chairman of the board of Allied States Association, Ben D. Marcus is another example of the steering tribunal of an exhibitor body having the right executive-leader in the right place at the proper time . . . Marcus at 50, a successful exhibitor, is still in the youth group that is guiding the destinies of Allied. The association takes pride in its investiture of young leadership in a business where the old tricks of the sellers are ever in play, but in new dressed-up gimmicks. Allied's youth was emphasized, with pardonable pride, throughout the executive proceedings in the four-day meet . . . Marcus held the floor, and rightfully so, for many and long periods throughout the proceedings. He detailed the charting, the blue-printing, the maneuvering for the year ahead. His wasn't a "rest-on-your-oars" kind of work-a-day schedule that faced Allied States Association in the year ahead. It's a sleeves-rolled-up call to duty.

**"No Love For Johnnie" with
Peter Finch, Stanley Holloway, Mary Peach**
(Embassy Pictures, December, 110 mins.)

GOOD. Dealing with the public and personal life of a member of the British Parliament, this dramatic import should prove of high interest to adult audiences. Peter Finch, as a lonely legislator motivated by driving self-ambition whose existence is made all the more intolerable because of a lack of love and companionship at home, is very good. The operations of the Houses of Parliament are detailed to an acceptable extent. They are integrated into the story in interesting and absorbing fashion. The love affair that he indulges in with a considerably younger girl, Mary Peach, is noble of intent at times and quite basic at other times—such as when they are in bed together. The situations that develop are fraught with drama, life, exposed ambitions and the stirring of deep emotions. The balance of the cast is highly acceptable. The direction and production are quite good. The result, though a bit on the long side, should make a welcome addition to the art houses and even elsewhere after its proper establishing, seasoning and promotion. The Cinemascope photography is very good.

Peter Finch as the Member of Parliament is forty-two, handsome and handles himself quite well. He puts a lot of effort into his campaigning and is re-elected as a Laborite, but is passed over when the Prime Minister delegates posts in the government. He returns home to find wife, Rosalie Crutchley, untidy, cold and uncaring as ever. He gets a warmer welcome from upstairs neighbor Billie Whitelaw. She could give him love if he gave her the chance. He is drawn into an extreme left wing splinter group which seeks to undermine their own leaders. Finch sees this as a means to get some much-wanted power. Returning home, he finds that Crutchley has left him and he seeks consolation elsewhere, but never seems to find what he is looking for until he meets young and attractive model Mary Peach at a party. They are drawn to each other and get to know one another better. Eventually they admit their love for each other. Miss Peach is realistic about their age difference and decides to go home. Meanwhile, Finch has become involved in a move to discredit the administration. He doesn't follow through because of his meeting with the young lady. His constituents give him a rough time, but agree to give him another chance to represent them. He turns to Whitelaw, but she has given up on him and has decided to marry a man she met at her office. Crutchley returns and asks for a reconciliation. He intends calling her to ask her return but the offer of a job from the Prime Minister conflicts with the reconciliation especially after he is told that he was passed over because she was an active member of the Communist Party. The position is offered him because the Prime Minister learned that they were separated. He tears up the paper with her phone number his ambition satisfied for the moment.

Produced by Betty E. Box; directed by Ralph Thomas; the screenplay is by Nicholas Phipps and Mordecai Richler based on the novel by Wilfred Fienburgh.

Adults.

**"The Colossus of Rhodes" with
Rory Calhoun and an all-Italian Cast**
(MGM, December; 129 mins.)

FAIR. By all rights this spectacle should have been one of the better presentations of its type, but somewhere along the line, the production-direction team has permitted slowing intervals to creep in here and there and what results is a fair entry for the program. There was so much riding in its favor such as vast numbers of people, good action sequences, fine production scenes, a story that had an interesting theme, tremendous sets etc. and all this is in Eastman color and the wide screen of Supertotalscope. There is enough material contained herein to make several pictures. Rory Calhoun is the only player really known to American audiences while the balance of the cast of Italian players has had English dialogue dubbed in for them. The talents of cast, director and producer are adequately impressive. A tightened story and a shorter running time could have improved the import considerably. The photography is good.

In the 3rd century B.C., King of Rhodes, Roberto Camardiel, unveils a tremendous bronze statue, which straddles the harbor and among the guests are Greek ambassador Jorge Rigaud and his soldier nephew, Rory Calhoun. An attempt on the king's life is thwarted and the underground patriot killer is himself killed. Meanwhile, Rhodes, prime minister, Conrado Sanmartin, and the Phoenicians make a secret agreement which would exclude the Greeks and which would permit the Phoenician pirate ships to take refuge in the guarded harbor with their loot to be split. The underground, headed by Georges Marchal, tries to abduct Calhoun so that they could interest him in their cause, but they fail. Later when his exit from the island is prevented, Marchal tries to get him out on a boat but this is upset. They are captured, imprisoned and tortured at which time Calhoun learns how the underground is trying to overthrow the tyrant king. The patriots learn that the Phoenicians have smuggled soldiers onto the island to take over at a signal. Calhoun discovers some of the secrets of the Colossus. Helps his friends escape from the arena where the crowds watch their fight for life and where the Phoenicians are also unmasked as they try to take over. As a furious battle rages, an earthquake and a tidal wave occur to rout and destroy the invaders as well as the Colossus which tumbles into the sea. The elements subside and the future looks bright for the survivors including Calhoun and Karr and the other patriots.

Michael Scaglione is executive producer; the film was directed by Sergio Leone. General patronage.

**"Blue Hawaii" with Elvis Presley,
Joan Blackman, Angela Lansbury,
Nancy Walters**
(Paramount, December; 101 mins.)

FAIR. Elvis Presley needs more than a good story to keep his lack of acting ability from showing too embarrassingly. In this one there is just the thin thread of an alleged plot weaving its way in and out of the yarn. Propping up the weak tale are no less than 14 songs. They're all delivered by Presley, in the forté and style that suit him well and will help bring in the teenagers. There are sections of the country

where there's steady and big (almost worshipful) audiences waiting for a Presley picture. But, a strong sell job aimed at such followers should bring them in in big numbers. As is the custom in a Presley production, the crooner-gyrater dominates the running time of the film. That is why, it is more the pity, now that he has so many films under his acting belt that he still continues to deliver such an embarrassingly poor performance.

The melodic hip-swinger has picked up few dramatic tricks of the acting trade. But, the melody-movie swings and sways along with rather fast tempo and you begin forgetting the lack of story content as you wait for each succeeding tune to while the time away. Producer Hal Wallis took his company to the wondrous beauties of Waikiki and let his Technicolor cameras sop up the gorgeous scenic investiture. It helps spin the yarn into a pattern of adventure thrills that whets the appetite for roaming o'er Hawaii. Most of the other performances are professionally smooth. Angela Lansbury smears on the suthin' accent (suh) a little too thick. Joan Blackman is a lovely, fragile romantic lead, with Nancy Walters registering quite nicely with her chiseled features. There's a bevy of young tourists who are lovely to look at, in and out of their tight-fitting bathing-suits. Technicolor and Panavision process employed.

--and so Elvis Presley is home (in Honolulu) from an army hitch. He refuses to work for his father, a pineapple potentate. Instead, he takes on a job with a tourist agency where his girl (Joan Blackman) works. His first assignment finds him in charge of a lovely teacher (Nancy Walters) and four school girls. Things go smoothly with the exception of one of the students. She is on the make, and when Presley fails to fall, she wants to commit suicide. He saves her in the pounding surf, of course. The usual complications arise, and Presley rises to them all. Most of the trouble is romantic. Nearly everybody misunderstands each other's motives, but when the final few minutes of screen time play themselves out each has found it best to find his or her own.

This is a Hal Wallis production with Norman Taurog directing and Hal Kanter doing the screenplay.

General patronage with special play for teenager trade.

•

**"Lover Come Back" with
Rock Hudson, Doris Day, Tony Randall**
(U-I, March; 107 mins.)

GOOD. Once again that winning combination of Rock Hudson and Doris Day is presented in a lavish and beautifully-mounted film exposé of the advertising rat race. It could attract audiences on past performance as well as on the indicated merits of this new release. It's lots of fun most of the time even though the theme of boy fights girl, boy meets girl, boy falls in love with girl and vice versa has been done quite often and in similar detail before. The acting is capable; the story is pleasant and amusing; direction and production are efficient. It starts off at a leisurely pace and winds up in a blaze of fun, glory and romance. A sneak preview audience seemed to have a good time and there is every indication that other audiences will similarly enjoy the on-screen shenanigans of this attractive couple. It could make

quite a dent box officewise given the proper backing and attention if past indications are any criteria. The photography in Eastman Color is quite good.

Rock Hudson runs the advertising agency left to Tony Randall by his father while Randall engages in sessions with his head-shrinker. Hudson steals an account away from the rival agency which employs Doris Day. She objects to his methods even calling him up on charges before the advertising council. When Edie Adams, one of his girl friends, threatens to testify against him, he dreams up a campaign for a non-existent product and uses her in a series of filmed Tv commercials which pacifys her. Randall, in one of his rare appearances, orders that the films receive the usual saturation campaign not knowing that there isn't a product to back it up and the result is overwhelming. Hudson, now, hires chemist Jack Kruschen to invent a product for the campaign. Miss Day gets wind that Hudson is after a new account which somehow involves Kruschen. She tries to beat him out of this account. She mistakes Hudson for Kruschen not having met him before and he goes along with the plot after he learns who she is. Miss Day tries to unsell him on Hudson and his agency, putting him up in a hotel room, wining and dining him on her expense account. Meanwhile after many tries, Kruschen comes up with an inexpensive mint that is the equivalent of a good stiff drink in its effects on the human system. Everyone gets drunk on the gimmicked-up mints and Hudson and Miss Day awaken the next day in a motel. They're married. She gets the marriage annulled, but nine months later she has a baby. When Hudson learns of the state of affairs, he talks her into getting married again just prior to the birth of the child.

Executive producer is Robert Arthur; produced by Stanley Shapiro and Martin Melcher; direction by Delbert Mann with the screenplay by Shapiro and Paul Henning.

Young adults and adults.

•

Allied Accord...

(Continued from Front Page)

Service trailer situation. The feeling of the board of directors is that the industry, as a whole, would be benefited if these two companies would resolve their differences. This, a restatement of hope, will be relayed to the companies involved.

The series of the projects being sponsored by the American Congress of Exhibitors was not only endorsed by Allied, in its board of directors' sessions, but resolutions were adopted to back ACE's blueprint of operation, especially in its battle against the invasion of toll-Tv. Percentage assessments to the Allied members will be paid by them. The ratio will be the same as is being levied against exhibitor-members of ACE and the Theatre Owners of America. In his meeting with the press, convention chairman Ben D. Marcus couldn't emphasise strongly enough the necessity of not only Allied, but theatre operators throughout the nation, coming to the support of the battle that is being waged against toll-Tv. "The issue is becoming more serious every day," said Marcus.

(Continued on Back Page)

Allied's Tomorrows...

(Continued from Front Page)

legedly wrong handling by their distributors were "Ben-Hur"; "Spartacus"; "Exodus." It was the expressed feeling that if "Ben-Hur" were treated properly by its producer-distributor it may well have taken in an additional ten to fifteen million dollars. "Because M-G-M withheld the general availability of the film, it has itself to blame for this staggering loss of revenue," said convention chairman Ben D. Marcus.

Old Headache, -- Shortage of Product

Highlighted at the convention was the old headache, -- shortage of product. All effort possible to encourage anybody wanting to make more product should be made not only by Allied but by all exhibitor groups, it was agreed. On the matter of promised new product, Emanuel Frisch, chairman of the American Congress of Exhibitors flew in from New York to address the Allied gathering. Said Frisch, in part, "A.C.E. Films, Inc., is now a reality. We have the money and we shall obtain the management for our mission to produce more pictures."

On the more turbulent side of the convention was the bitterness, the hurt feeling of exhibitors who have found themselves to be the victims of the alleged sharp practices of most major distributors. Strong, accusatory words like "extortion," "black-mail," "trade-practice racketeering" "illegal," and other biting invectives were flung into the hearings. Verse, paragraph, chapter were quoted by the complaining exhibitors. The specifics, -- that is dates, films involved, the distributors, the theatres -- will be documented and be made ready in the event Allied is given the legal green light to take some of their complaints to the Department of Justice.

When the five day session drew to its history-making close, one of the dramatic highlights (and there were many genuinely powerful ones) was the resolve to seek the help, guidance and reaction of the D. of J. in Washington. The next few months to come will see the Allied committees appointed to follow through on this law enforcement approach shuttling in and out of the nation's capitol. Considering that Attorney General Kennedy's father, Joseph P. Kennedy, was a distributor-producer of films (Film Booking Offices) the subject of motion pictures would be familiar to the sympathetic young Kennedy.

Pale Faces and Happy Hearts

News-editorial wise, *Harrison's Reports* has not yet completely wrapped up the recent convention of National Allied. Space right now, doesn't allow for a lot of important development that will have to be dealt with because they concern not only Allied, but the whole structure of the motion picture industry. For the while, let it be said, this was a conclave that did not adhere to the old format of so many of these affairs. It didn't follow in the pattern of the three "B's"; -- boat rides, barbecues, banquets. It was no "fun in the sun" for the officers, the steering tribunals the various committee chairmen. They took on a staggering loadwork two days before the official gavel pounding of the convention, and didn't give up until the luckier ones wiped the lotion off their sun-

drenched faces, packed their luggage and were ready to make their sad farewells.

Yet, the pale-faced gentry of the upper administrative echelon loved every minute of their dedicated sacrifices. A reporter sensed it, felt it, knew it when he too took his leave and wished the revitalized Allied States Association of Motion Picture Exhibitors a truly great year ahead in the movie sun. Considering that a year ago, Allied stood stripped of its national unity, its present strength, cohesion and solidified structure is a miracle that can happen only in the realm of exhibition.

Allied Accord...

(Continued from Preceding Page)

New Solution Sought for Old Problem

If there could be a new approach to the old problem, product shortage, Allied would give anything to find it, said Milton H. London. The gravity of the product situation was of great concern, the Allied States leaders said. But, that is in the laps of the producing arms of the major distributors, they said. The old reminder was revived, that there is nothing so wrong with the motion picture industry that a steady flow of good product couldn't improve immeasurably.

Don't Blame the Postman

-- if this issue reaches you a day or two later than usual. We attended the Allied States convention. It was important for us to see this body of exhibitors at work as they chart their course for the year ahead.

Thus, editing your favorite trade weekly from Miami Beach, catching up with the reviews were subject to the slight delay such distance creates.

"Year Ahead Looms Big," Fine

Marshall Fine, re-elected 35-year old president of the Allied States Association, is a symbol of the young leadership that is guiding the destinies of industrial America today. Product of Harvard, an exhibitor himself, he is a far cry from some of the exhibitor leaders in years gone by . . . Long-winded platitudes are erased by simple, matter-of-fact philosophies. Constituting the exhibitor-membership of Allied are the young theatre operators, the middle aged, and the matured. They need special guidance and brilliant leadership. Fine has given it. Else, why his overwhelmingly popular re-election . . . Fine evidences an Emersonian approach to his job, -- the hobgoblin of little minds is an insistent consistency. The energetic president of the progressive exhibitor-body sees the year ahead as "-- one of the most rewarding for the exhibitor." What will make it so, will be the better made films turned out by Hollywood producers, he said. Fine is in hopes that there will be an increase in the number of films produced . . . Re the alleged irregularities of distributor operation, Fine, in his keynote address, lead the parade of protestees who would like the Government (Department of Justice) apprised of this.

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Martin Starr, Editor

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLIII

SATURDAY, DECEMBER 9, 1961

No. 49

Tv Insults Film Guests

Hollywood continues to waste some of its most talented, and highest priced personalities in that vast wasteland that is television. The process is simple. These film names are fed Tv interview shows free. All that the screen folk hope to get in return, is a mention of their latest release. We can't call it "plug" because, when and if mention on the show is made of the title, it is ever so fleeting. Unless you've got your ear cocked for this fast-moving credit, you'll miss it. Frankly, most of the listeners miss the title mentions.

Considering to what omnivorous extent Tv feeds fat on Hollywood names, the film folk are getting a raw deal. For all they put in, they get mighty little in return. They've got no one to blame but themselves. Or, their home offices, -- or whoever sets up these for free appearances. We would like to deal in the long list of specifics. If space doesn't allow, let us take just a few of the most recent brazen abuses of good sportsmanship and reciprocal showmanship.

Ross Hunter III-Treated on Tv

Producer Ross Hunter, full of hope that he can boast, -- and rightfully so, -- of a new triumph, "Back Street," found himself on a Tv show which rides the megacycles in the late hours of the night. Articulate, charming, even good looking, he was soon bucking the torrents of smart-aleck, almost wilful facetiousness. It was more a session in bad taste than a lesson in good Tv journalism. His big question, to the lady interviewer was, -- how she liked "Back Street." From then on it was a mess of egg all over Hunter's face. She not only told him, in strident rancor, that she didn't like his movie, but began tearing it apart pathetically.

Hunter, hoping to turn the tide, pushed further with the thought, that like most reviewers, she too may have felt it was a "woman's picture." To this sumbissive "come on" there was more ripping into and the destroying of the "must see" image that may have been built up in most of the listeners' minds. Here was this giant of a money-maker for everybody, -- four of his films took in \$40,000,000 -- caught in the crushing riptide of an interview that should not have played itself out so badly. The fault, of course, was the way this free appearance was set up. A long briefing should have preceded air time, to make sure that the producer got his questions-and-answer bearings. He is entitled to this professional courtesy. When a Ross Hunter does a job for a Tv gabber, he is helping that Tv-er earn his living. Tv needs, badly, the Hollywood names. Hollywood (the home offices) must protect their valuable properties and make sure that its people get out of their appearances every line of credit

(Continued on Back Page)

Spruce Up for Christmas

The frenzy with which producer-distributors are scurrying around trying to get a theatre to exhibit their Academy Award hopefuls, before the end of the year, should be matched by the exhibitor in getting his house in the best of order before the big Holiday season sets in. For, this is the time (the Christmas-New Year's week) when the theatre operator is in a position to put his best foot forward.

Not only because of the nature of topflight product that should be coming his way for this joyous season, -- something in which the distributor shares responsibility -- but, because to the inner portals of the theatre will come faces that the exhibitor doesn't see often during the run of the movie year. This is the week when some of that "lost" audience comes back to the fold in its quest for movie entertainment.

Following Ben Marcus' appeal to his exhibitor-members of the Allied States Association at its recent convention, came the confessional opinions to the man from *Harrison's Reports* from many exhibitors, that no more constructive statement could be made than the Marcus appeal that theatre owners get and keep their houses in spic-and-span order.

Physical cleanliness, neatness, a spruced-up air of attraction and appeal must spread itself over the theatre like a magnet beckoning and inviting the movie patron to come again and again. When school opens in the fall, and when the Yuletide season sets in should theatres be treated to a job of refurbishing. The theatre must be made to be a symbol of refreshing, inviting cleanliness in its community. Its aura of resplendence must be something the patron could breathe, feel and enjoy everytime he and she take in a show. The theatre should be made to be the most sought-after place for comfort, relaxation, enjoyment.

Subscriptions as Holiday Gifts

Because some exhibitors have told us that this is what they intend doing this Christmas, by your leave we'd like to pass the thought on to you: Giving some exhibitor friend-neighbor of yours (even if he's your opposition) a subscription to "Harrison's Reports" as a Holiday gift . . . In the transcendent spirit of that brotherhood of mankind, what greater expression of an abiding faith in that spirit for one exhibitor to be of help to another. Think of the enjoyment that will come each week, the year 'round with the arrival of each issue to the one whom you gift with a subscription to "Harrison's Reports."

**"El Cid" with
Charlton Heston, Sophia Loren, Raf
Vallone, Genevieve Page, John Fraser**
(Allied Artists, Road Show; 184 mins.)

EXCELLENT. When Joseph R. Vogel, president of Metro-Goldwyn-Mayer, read our review of the "King of Kings" he relayed it to its producer Samuel Bronston, in Madrid. Bronston, in expressing his gratitude, also wrote us about "El Cid." It was filmed in Spain, almost in its entirety. Bronston was putting the finishing touches to this turbulent saga of the romantic 11th Century hero, fearless warrior, legend. The producer, almost apologetically, assured us that this too would make its contribution to the progress of the motion picture industry. Now that we've seen his multi-million dollar film, the admission that this is another powerful plus for the enduring greatness of the film industry will be echoed endless times as the praise, salutes, accolades roll out to the medieval castles perched on the Spanish hilltops like stalwart sentinels standing guard over the ancient heritage of its heroic warriors, the tradition of its kingly rulers.

This is not only the thrilling, exciting, prophetic story of a man to whom glorious death in battle was almost like a guarantee of everlasting life. It is also a tale of a brave man in love with a brave woman. The threads of passion, romance, hatred, sympathy, deep understanding are all woven into this story pattern with strength and force. So much so, that for all of the massive war scenes, battling armies, thunderous action the love skein, like a strong current cutting its way through mountainous terrain, stands out prominently. That is why, for all the gory killings, the blood and thunder that the womenfolk may object to, there is enough in it to make its impact on the emotionalities of those whose entertainment dish is not altogether something served up with piercing arrows, sharp swords and other man-destroying implements.

As the chief protagonist, Charlton Heston gives a fiercely powerful performance. Believable in his dedicated philosophy that a man to live right, in his times, must be for God and king and Spain, Heston rises to great heights, every inch a man of awe-inspiring dramatic stature, a performer of superb talent, a romantic figure, a spiritual symbol who inspires the woman he loves to believe in him if only because of the God in him (rephrasing a reminder of the poet Milton).

Sophia Loren, though dressed in the severity of the 11th Century ladies of the court, is still an alluring voluptuary. Her height, carriage, glistening big round eyes, upper extremity endowments make her an outstanding woman of passion, beauty, appeal. She is a credit to the 70mm Super Technirama-Technicolor process employed. She helps hold tight the love skeins of the story. There are some scenes so rich in emotional beauty and romantic impact, that they hurt. Hardened reviewers find themselves caught in this undertow of power that engulfs the chief protagonists. Of course, this is all because of the brilliance of direction.

The scenic investiture finds the cameras roaming the plains of Spain, the brooding wash of the seashore, the rugged hills, the indescribably beautiful

locales Bronston and his production crew picked for this pictorially enthralling saga of a country that pounded out its measure of life with the force of a hammering Thor; responded to a tempo that kept time to the threatening thunderbolts of a Zeus. It's raw and strong, brooding and challenging, romantic and powerfully dramatic. It is motion picture entertainment ascending new heights of pomp, pageantry, panoply. It is endowed with the ingredients worthy of its position away up front of the big entries this year from the studios of the world. Verily, it is a vehicle that will make its contribution to the progress of the motion picture industry. Of that, have no fear Sam Bronston.

The story deals with the only son of a nobleman, El Cid (Charlton Heston). He seeks to weld a unity between the Christian kings and the Moorish Emirs. Though heroic, an incident finds the king branding El Cid as a traitor. One bloodthirsty Emir is always making trouble for the Christians. El Cid is in love with the alluring daughter (Sophia Loren) of a feudal lord. In a duel with Miss Loren's father, El Cid kills him. Full of hatred for El Cid, she petitions the king and the court for official revenge. In a fight, according to custom of combat, El Cid wins. In the eyes of God, he is innocent of any wrongdoing. There is a plot to kill El Cid. In the battle, his adversary is slaughtered. Miss Loren knows of this plot to kill the man she is still in love with. They get married, but Miss Loren shows no desire to consummate the marriage fully. She enters a convent. The death of the king finds his two sons battling for the throne. El Cid tries to bring about peace. One of the brothers is assassinated. El Cid is banished by the new, young king. He is forced to wander through the hostile Moorish kingdoms.

In his wanderings, he is joined by his wife. Soon, there are more battles between the king and the cruel Emir. The king is the loser. While El Cid doesn't ask for it, he has endless followers. They want to fight with him. The Emir is preparing for a big battle. He almost wins when El Cid tries some surprise frontal attacks. Leading his army, El Cid is struck by a stray arrow. It lodges deeply in his chest. Hardly able to ride his charger, El Cid retreats to the city's gates. He insists on leading his men on the morrow. Bleeding to death, he makes his wife promise that, alive or dead, he will be at the head of his men in the final attack against the enemy. As the morning sun rises clear and resplendent El Cid gallops out of the gates. The frightened enemy troops flee in panic. The decisive battle is won. El Cid rides out beyond the roll of the waves, a lonely figure, but a symbol of an enduring legend to follow.

Produced by Samuel Bronston; directed by Anthony Mann; written by Frederic M. Frank and Philip Yordan; music by Miklos Rozsa.

General patronage.

**"A Mid-Summer Night's Dream" with
Richard Burton, Members of Old Vic**
(Showcorporation, December; 74 mins.)

FAIR to GOOD. There are two kinds of theatre-goers. Those who'll walk beyond the proverbial mile to see anything Shakespeare. The others who wouldn't walk across the street to see the Bard, for free. Early

in his career William Shakespeare wrote this one. It soon got going as a play, special presentations for the nobility. Later it was fashioned into operas, ballets, musicals. When the jumping tintypes were just aborning (1909) it was given treatment. In 1935, Jack Warner gambled big on "Dream" investing it with nearly all the stars on the lot (James Cagney, Olivia de Havilland, Mickey Rooney, et al). Even with a Max Reinhardt doing the producing-directing, "Dream" proved a financial nightmare. From then on Shakespeare in the so-called original has been poison to Hollywood. This animated version in full dimension was filmed in Prague. It has begot itself several film festival prizes abroad. It is unique, exciting, colorful, involved, challenging.

It merits two ratings. FAIR for those who are still beyond the boards of the Bard. GOOD for his followers. The voice of Richard Burton sound-tracks the story. Noted artists of the Old Vic deliver the remaining prose-dialogue. It is full of the poetry out of which dreams are spun. Burton's story-telling could have been more poetic, more dream drenched. The Old Vic actors, with their broad "A" delivery doesn't fall easily on the American ear. The music is soothing, giving the wistful interludes tender throb and melodic appeal. The color (also Cinemascope) is eye-compellingly rich, the hues spreading themselves across the screen with the artistry of portraits on canvas.

This is about the girl who is in love with a poet, but can't marry him because her father promised her to another suitor. The girl and the poet escape to the woods. They are spied upon. The woods become thick with actors looking for a quiet place in which to rehearse a play. The mid-summer night is full of love, spells, magic. The Fairy monarchs swoop down and go to work. Other couples in love pair up. Petal magic weaves its way into the romantic proceedings. The smell of the flower transforms rejectees into acceptees in the realm of love. Puck finds himself playing cupid. There is innocent rivalry, gallant fighting and excited drowsiness. The young lovers are finally happily paired off. The negatives have pledged their troth to the positives, and things take the smooth fit of square pegs in square holes. There's a double marriage. The place is a-glitter as the vows are taken. The actors return from the woods weary from all those rehearsals to perform at the nuptials. Night, in its transcendent beauty drapes itself across the scene, Titania in Oberon's arms, floats above the world strewing the couples with a blanket of blossoms.

Original by William Shakespeare; created and designed by Jiri Trnka; dialogue supervision, Len Appelson.

General patronage with special appeal to high school, college students.

**"Mysterious Island" with
Michael Craig, Joan Greenwood, Gary Merrill**
(Columbia, December; 101 mins.)

FAIR to GOOD. Once again a film-maker has turned to the seemingly inexhaustible writing talents of Jules Verne for thrills and adventure. What emerges is a fairly entertaining science fiction type of entry in Superdynamation and in Eastman Color. If the lapses between the gimmick scenes with giant

animals and a thrill-packed climax involving a spewing volcano could have been shortened the rating above would have been bettered. The yarn is interestingly developed; the performances are capable, direction and production are good. It could do well as part of the show and even better where an active exploitation and promotion campaign is employed. Technically, it's well done with some emphasis on suspense and action at times. The photography is expert.

During the Civil War, Captain Michael Craig leads two other Union soldiers, Michael Callan and Negro Dan Jackson, in a daring break from a Confederate prison. It involves their getting away in an observation balloon tied nearby. They are joined at the last minute by new prisoner, Gary Merrill, a war correspondent, and involuntarily by Confederate soldier Percy Herbert. A hurricane-like storm sweeps them across the continent and out over the Pacific with the balloon coming down near an island. Several mysterious events puzzle them but not for long. They are too busy trying to survive. They find giant animals and sometimes have to battle them for survival. They locate a cave which leads them to believe that pirates land on the island occasionally. While they are busy trying to build a ship several other survivors make their way to the island from a sunken boat, Joan Greenwood and Beth Rogan. One day a chest containing needed supplies floats ashore and life becomes a bit easier for them. A pirate ship appears and opens an attack upon them. A sudden explosion sends the vessel to the bottom. It is at that point that Herbert Lom as Captain Nemo of the famed Nautilus reveals that he and his submarine have been quartered nearby. His vessel is not suited to negotiate in the ocean. It has been damaged. He also admits to sending them the chest with the needed supplies. It is his experiments with food and animals that have resulted in some of the giant specimens found by the group. Lom predicts that a giant volcano is about to explode. He urges that they work together towards raising the sunken pirate vessel to get away from the island. The ship is refloated but the volcano sends tons of rock down on Lom. The others are forced to abandon him and his submarine. They make good their escape.

Produced by Charles H. Schnee; directed by Cy Endfield; screenplay by John Prebble, Daniel Ullman and Crane Wilbur. It's all based on the novel by Jules Verne.

**"The Two Little Bears" with
Eddie Albert, Jane Wyatt and Brenda Lee**
(20th Century-Fox, Current; 81 mins.)

POOR. Adults will barely (no pun intended) appreciate this juvenile story with its fantasy-like touches which occur everytime the small boys herein decide that they would like to become bear cubs and with the aid of a skin cream and the mumbo-jumbo of a spoken magic formula, they are so transformed. The talents of such capable adult actors as Eddie Albert and Jane Wyatt are really stretched to the limit. They do the best they can to overcome a poor story, a mediocre script, passable direction and fair production. Where exhibitors need a feature for a kiddie matinee now and again this could be so utilized.

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Tv Insults Guests...

(Continued from Front Page)

copy that they, the film names, are deserving of for their contribution to the success and listener value of the show.

Lewis Guesting Yields No Mention

Ed Sullivan is considered a good friend of Hollywood. Any of us who have worked with, have known him, won't deny that. Yet, in a recent show on which Jerry Lewis appeared, there was no mention of the beloved zaney's latest, "The Errand Boy." The fact that the guesting with Sullivan preceded, by a few days, the world premiere of Jerry's new release, made it all the more regrettable that the mention failed to come through.

We know of the many circumstances that could wash out a mention. But, we feel there was no reason for it on this occasion. If Jerry was too modest (??) or forgot to speak of his film, then when Sullivan thanked him and signed him off, the mention could have been made within five seconds of air time. Lewis is said to have got the Sullivan maximum for this appearance. That's several thousands of dollars less than the comic commands, and gets, when doing a Tv show. Nor did this take well with Jerome Pickman, Paramount vice president, who expressed his dissatisfaction to your reporter over this failure to credit Jerry's "The Errand Boy." No matter how big the film, it can always stand extra plugging.

To repeat, Sullivan is a friend of the motion picture industry. Most of the others we've watched doing their hatchet job, seem to be dedicated to the destructive proposition that using Hollywood as a whipping boy brings listeners. And, everytime these caliphs of the channels ride the air, it's like taking a trip to the woodshed for another flogging in the open of this whipping boy (Hollywood). What he needs is a stronger defense by all of us who make our living off him.

"The Two Little Bears"

(Continued from Preceding Page)

lized in such situations with acceptable results and even fine appreciation by the small fry. The Cinema-Scope photography is average.

Eddie Albert is principal of a grammar school in a small town which also has for its pupils, the two small sons of Albert and Jane Wyatt, Donnie Carter and Butch Patrick. Their older daughter, Brenda Lee, is a high school student. The boys are so carried away by their bear costumes that they wish to become bear cubs loud and often. One day they run across a gypsy who tells them what to say after they find a suitable skin cream to put on their faces. They do turn into cubs becoming boys again after they fall asleep. When the board of education hears Albert's discourse on the subject while hunting for the boys, they think he has lost his mind and call him to appear before it. He takes the boys along and proves that they can change into bears. Rather than fire him, they promote him to the post of high school principal after deciding that the affair should be kept quiet.

Produced by George W. George; directed by Randall Hood; screenplay by George based on a story by Judy and George W. George.

General patronage and particularly for small children.

Personal Journalism

Not all the men working for the success of a convention get the billing. Quietly, in back of the scenes, are dedicated men like Jack Whittle, Abe Berenson (co-chairmen); Harold Pearson (convention co-ordinator); Ken Prickett, S. Goldberg, et al. They too worked feverishly, tirelessly seeing that the 34th annual meet of their Allied States organization made its pleasant imprint on the memory of all those who attended. We salute these workers and their colleagues for their contribution to an unforgettable event.

Out of session and perhaps somewhat off the record, the Allied victory over Warner Brothers in the "Fanny" battle was still being discussed. The hazards involved in such a donnybrook, -- protecting the special kiddies' matinees, -- were pointed out. When William Infald, president of Allied Theatre Owners of New Jersey first got started in his fight with Warners, some of the theatre operators sounded their warning: "Warners will kick the stuffings out of you (Infald) in this kind of a battle." Infald, nevertheless, scored a victory over the major distributor. He told the man from "Harrison's Reports" that, "Without Marshall Fine we couldn't have made Warner see the situation as we, the theatre operators, see it. Marshall threw himself into the fight full force."

A goodly number of exhibitors, polled by us, away from the glare of open discussion, or closed meetings, gave special mention to Spyros Skouras (personally), Universal and Columbia Pictures. "These companies are easy to do business with," was the contention. "Columbia is considerate of the exhibitor," quite a few told us. In spite of the fact that Walt Disney was voted producer of the year, there were exhibitors who alleged that Disney's Buena Vista was a company not easy to do business with. The Simon Legree, in the ranks of major distributors seemed to be Metro-Goldwyn-Mayer. There was too much alleged whip-cracking in its handling of "Ben-Hur" the discussions on the open floor, brought out.

London Lauds Trade Press

What most all other exhibitor conventions saw fit to forget, was taken seriously by the Allied bossmen at their recent annual meeting, -- a well-intentioned salute to the motion picture trade press. A luncheon was set aside for this gesture. The irrepressible, indispensable gentlemen of the trade press were seated on a special dais . . . Milton H. London, re-elected executive director of Allied States Association, presided. Speaking for himself and the Association, he paid a profoundly-felt tribute to the trade press, stressing its importance to the progress of the industry. Allied also did something which we can't remember any other national exhibitor organization ever having done before, -- lifting the costly room-tabs for the attending reporters . . . The man from "Harrison's Reports" was asked to join two other editor-publishers who spoke.

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Vol. XLIII

SATURDAY, DECEMBER 16, 1961

No. 50

Merry Christmas, to All!

All year 'round, we focus this pillar on what goes on around us in this industry we cover. We may find due reason to criticise, to praise, advise, to take issue. What we do, we feel we're doing for the best interests of the film business. -- and, how we approach our weekly task, we trust is in the better interests of those we serve, -- the subscriber, especially the exhibitor. For, this is a trade weekly devoted to the interests of the exhibitor. Not being an advertiser in the trade papers, he needs the extra protection of *Harrison's Reports* because it is "-- free from the influence of film advertising," as we've been saying for 43-years. Yet, to serve the exhibitor is not to cheat the other forces in the industry of their just due in a trade paper serving all the industry.

On this occasion, we focus this column on our spiritual selves. Things give way to people; the material to the personal. That it should be so, is that this is the time (the Holiday season) when rich man, poor man, beggar man -- all of us, find ourselves in soul-stirring harmony with the simple philosophy of a Longfellow who said so much in that one enduring line: "The wrong shall fail, the right prevail, with Peace on Earth, Good Will to men." This is even a time when many who have taken to the battlefields of the industry, will hold with the Biblical Isaiah and his dream that a lion and a lamb can lie down together.

Lamb and Lion Together

It has not been tried too often, in our industry, in the year going by. Perhaps it's because no one wants to be looked upon as the lion in the den. No one, that is, except M-G-M's Leo. And he wants to be known as a corporate symbol of friendship. His roar may be loud, but it's one of warmth, he'd like you to believe. But, somewhere along the line of skirmish, a closer, more sympathetic understanding of the problems between exhibitor and distributor must be hiding. Some day this industrial savior will be found. Leaders of good will are trying to bring about a less strife-ridden working arrangement between the man who's got a film to sell, and the man who's got a theatre in which to exhibit it to the most amount of people for the best return of profit.

It is that gremlin, profit, that's the cause of the trouble between buyer (exhibitor) and seller (distributor). Just how much, what percentage, each is entitled to, is yet somewhat of an unknown quantity to the industry. The distributor can show you why he deserves the percentage he asks for. The

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Wilder Widens Exhib Rift

No one is going to accuse Billy Wilder of knowing how to time his shots. He took one, two, three the other day at the exhibitors of the nation. Just as a be-troubled world, seeking eternal peace, is ready to sing out, "God rest ye merry gentlemen, let nothing you dismay," the triple-threat man (he produces, directs, writes) with the three balloons in the ads, is alleged to have accused the theatre men of being completely uninterested in the film (they're supposedly showing); asserting that they are just here "to steal."

Wilder went on to accuse the exhibitors of failing to sell the pictures they play. He capped it off by alleging that the theatre owner is a failure in maintaining his theatre in a way to attract business. He made these cold, blunt accusations before newspaper people in, -- where else? -- Hollywood!

Trade Press Must Defend Exhibitors

If he was seeking extensive lay-press coverage, Wilder didn't get it. That's fortunate because this kind of "beefing" is hardly good for the good will of the local theatre owner. But, even within the industry itself, it's bad! Just what caused the man with the balloons to blast the exhibitor, is not for us to speculate. It couldn't have been knowledge of exhibitor operations. If it's popular for the Wilders of Hollywood (in their capital gains setup) to bite the hand (the exhibitors) that's feeding them, then the whole public relations structure of the industry is beginning to topple.

A few days have gone by since Wilder went wild with the uncalled for accusations out on the coast. If ever there was a time when the trade press should have rallied to the defense of the exhibitor (whom the trade pillars vow they're in the service of) this was it. Here and there, to be sure, there was a piece, -- it almost looked like a token break. But, it was mild. We apprised one of our colleagues of this in the hope that he would join us in "calling" Wilder and defending the exhibitor.

The Man With the Three Balloons

Fresh with the memory of the recent annual convention of the Allied States Association, we wonder what Wilder would have said about the calibre of exhibitors who came thousands of miles to meet in harmony, unity, friendship, good will. Symbols of honesty, decency, integrity in the communities in which they operate their theatres, these are the same moral forces that guide them in their conduct of business. The president of Wilder's own distributing outlet, United Artists' Arthur B. Krim, journeyed to Miami

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**"Something Wild" with
Carroll Baker, Ralph Meeker, Mildred Dunnock**
(UA, Pre-Release; 112 mins.)

FAIR. This independent production is best suited for understanding adults. If they're in the mood for a subject that is depressing, and repelling to a degree as well as thoroughly different and off-beat, this may be their dish. Such kind of movie-goer is usually found in the art theatres where the subject of rape of a young girl, her following mental deterioration, her attempt at suicide, her being prevented from destroying herself by a man who has problems of his own and their eventual marriage may be more readily accepted. The only entertaining aspect of the film seems to be in the area of character development which is skillful. The strong direction helps maintain a degree of interest in the weird story. Carroll Baker fits smoothly into the role of school girl, who is confused and tormented because of the experience she goes through. The photography and especially those scenes showing New York City, is quite good.

On a spring evening on her way home from school, Carroll Baker is attacked and raped in a park. When she reaches home, she tries to scrub away the contact with the attacker. She destroys her violated clothing. The next morning, trying to continue on as though nothing had happened, she faints in the subway and is taken home in a police car. Her mother, Mildred Dunnock, tries to comfort her, but Miss Baker runs away to a dingy room. She gets a job in a five-and-ten-cent store. Her aloof attitude irritates those around her and this plus her recurring illness, also the heat finds her straying toward a bridge from which she wants to jump. She is prevented from following through by Ralph Meeker, a lonely garage mechanic, who lives alone in a basement apartment. Meeker takes her home and comes to the conclusion that since he saved her life, she belongs to him. He keeps her a prisoner in the apartment. He tries to convince Miss Baker that he needs her and even proposes marriage. She refuses. He eventually lets her go. Once outside, freedom doesn't seem desirable and Miss Baker finds that she needs Meeker as much as he needs her. She returns. Sometime later, Miss Dunnock gets a note. She hurries to find that not only is her darling daughter married, but that she is also to have a child. She finds the situation hard to accept but does so eventually.

Produced by George Justin; directed by Jack Garfein with the screenplay by Garfein and Alex Karmel, based on the novel by the latter, "Mary Ann." Adults.

**"The Innocents" with
Deborah Kerr, Michael Redgrave,
Peter Wyngarde, Megs Jenkins**
(20th Century, December; 99 mins.)

FAIR. This is 20th's Academy Award hopeful, by its own modest announcement. Because of the nature of this weird, macabre, strange story asking the age-old, unsolved question, "Do they ever return to possess the living?" 20th faces a challenge not only by those of the nominating-voting members of the Academy of Motion Picture Arts and Sciences, but the movie-going public. It is the latter with which

we're concerned. Producer-director Jack Clayton got quite a lot out of the script. His choice of brilliant Deborah Kerr was a good one for this difficult chore. The dominating force that moves the Henry James plot structure is "shock." At times it hits you with the force of a sledge-hammer.

This is not the kind of a story you can see with ease and relaxation. The psychological mystery thriller calls upon you for deep concentration. Depressing, evilish aberrations pass before you. There are those cruel whispers sounding like blood-curdling witchcraft. There are spooky, goose-pimply interludes. There are even the threads of love woven into the play pattern. But whether all this adds up to the kind of movie entertainment that pulls 'em out of the house and into your theatre in big number, is that challenging thought of which we spoke. To be sure, there are theatre-goers aplenty who respond to such shock nature of offering. They must be reached. We've seen the route (campaign) through which the distributor hopes to entice these followers of the macabre-loving, eerily-exciting, weirdly-different type of movie offering. It may work. The sombre, shadowy, brooding tempo has been well caught by the black-and-white CinemaScope cameras. This was filmed in England.

We find Deborah Kerr being engaged as governess for his house by Michael Redgrave. One of her charges, nephew Martin Stephens, is in trouble in school. He comes home to be welcomed by Miss Kerr and her other charge, Pamela Franklin, Redgrave's niece. The kids prove to be deceitful and secretive. Miss Kerr begins seeing strange things. She finds a small picture of a valet who was found dead by the young boy. The housekeeper (Megs Jenkins) updates Miss Kerr on past loves of some of the household, one of which claimed the life of the former governess. There are picnics, strang visions, denials of the children that they are seeing the visions that are frightening their governess. Out of it all comes the realization that Miss Kerr is seeing the dead valet and the governess (who loved him) meet again in this world, but through the children. Miss Kerr decides on a series of shock treatments with the young girl. The child shrieks out her hatred for her governess. To Miss Kerr, it doesn't matter. She feels that she has saved the soul of the child. Now, she wants to do the same with the boy. He rebels and turns on her. By this time, the pathetic Miss Kerr is almost afraid that she is going crazy slowly. The boy himself becomes terror-stricken as he calls out the name of the valet. The youngster falls into the arms of Miss Kerr, dead.

Produced and directed by Jack Clayton; screenplay by Truman Capote; based on the story "The Turn of the Screw" by Henry James. Young adults and adults.

**"Twist Around the Clock" with
Chubby Checker, Dion, Vicki Spencer,
the Marcells**
(Columbia, December; 82 mins.)

FAIR. Taking timely advantage of the dance craze that is sweeping the country, this program entry has been turned out in a slap-dash hurry. It contains a goodly number of tunes and "twist" routines which

are bound together by a lightweight yarn that won't stretch anybody's imagination. If *The Twist* and the tunes that go with it are what the young especially want, then this is where they can get their fill. Teens will recognize the names of such favorites as Chubby Checker, Dion, Vicki Spencer, the Marcels, Clay Cole, etc. The acting, direction and production are nothing to write to the Academy Awards about. Where there is a curiosity about this dance craze (and where isn't there, right now?) and where some exploitation is in order, then this may come in for some better returns box officewise. The photography is average.

Talent manager John Cronin drops a has-been rock 'n' roll band while on tour and he and buddy Alvy Moore start the long lonely drive back to New York. Passing through a small town, they are attracted to a dance seemingly attended by everybody in town. They come in contact with a new dance called *The Twist*. He tries to sign band-leader Clay Cole and twisters Mary Mitchell and her brother, Jack Parker. Mitchell is reluctant, but eventually agrees. She's attracted by the opportunity and by Cronin's personality. The latter goes to New York to try and interest booking agency head Tol Avery in his package. Cronin has already refused to marry his daughter, Maura McGiveney. Avery gets him a sample booking hoping he'll fall flat and then he would be forced into marrying his daughter. The booking is a smash and Avery tries blacklisting Cronin and company. A friend at a night club owes him a favor and *The Twist* is a big hit. Avery signs the group to a long term contract with the proviso that Mitchell doesn't get married during the run of it. He hopes that this may also be instrumental in bringing about the marriage of Cronin and his daughter. A giant coast to coast *Twist* telethon is planned which is a success at which time Miss Mitchell breaks the news that she and Cronin were married. When Avery threatens all kinds of action, he is told that they were married before the contract was signed. At this point Miss McGiveney gives up and decides to concentrate on someone else.

Produced by Sam Katzman; directed by Oscar Rudolph; screenplay by James B. Gordon.

General patronage, with the big come-on, of course, for the teenagers.

•—————•

**"Hey, Let's Twist!" with
Joey Dee, the Starlites, Teddy
Randazzo, Kay Armen, Zohra Lampert
(Paramount, December; 80 mins.)**

FAIR. A scourge of gyrating, twisting, derriere swinging is upon the land. It is called *The Twist*, and it is infecting the young with a maniacal frenzy that makes the original sweep of rot 'n' roll seem like a soothing zephyr. The haste of the various companies to bring their "twist" versions in to the theatres of the nation, before the others, can only be compared to the press services competing with each other for a world-wide first. It seems Paramount has come in the fastest with the fustest of what they hope will be the mostest. They can't prove it by us. This is as sorry a mess of ear-piercing cacophony, inane dialogue, loose plot-structure that has ever been pieced together on spools of celluloid.

The story must have been stitched together with a leftover needle of a discarded rock 'n' roll record. The only thing all this has in its favor, is the breathlessly impatient teenager. Millions of 'em should storm the doors when this opens. There isn't a believable performance in the whole series of melodramatic gymnastics. The young protagonists twist and twirl and twitch with derrieres swinging in the smoke-drenched late hours as if some devilish virus had possessed them. But, the scourge is upon the land. It's bigger than any of us. Photography, fair.

The story, or what there is of it, deals with *The Twist*, where it rose from obscurity (*The Peppermint Lounge*) an Italian father and his two sons (Joey Dee, Rickey Dee). Dad wants them to go to college. They want to make with the music. The boys are home for Christmas and they begin pepping up papa's restaurant. Their combo (*The Starlites*) drop in with their dates. Soon the place is hopping, or rather twisting. The reputation of the little restaurant spreads and now you can't get in. The boys transform the old place and give it a little class. On New Year's Eve, the teenagers are still in full swing. Into the alleged plot comes a society columnist (Zohra Lampert). She has an escort. She introduces a line of chatter that makes you fearful of what will happen with our youngsters if this too catches on. She begins giving the Lounge space in her column. Winchell and the other columnists begin giving the place mention. Now, the lines are growing outside. There springs up some kind of love affair between two of the society girls and the brothers. There's more refurbishing of the place. This time it's too toney and the Lounge loses favor with the crowd. They turn it back to its old self and the place, once again, begins to twist, twirl, twitch as if some fiendish hobgoblin was trying to unscrew the hindward region of the folks from the rest of their body.

Produced by Harry Romm; directed by Greg Garrison; screenplay by Hal Hackady.

Adults won't go for it; teenagers will love it.

•—————•

**"La Belle Americaine" with
Robert Dhery, Colette Brosset, and
Members of the Comedie Francaise
(Continental, Current; 100 mins.)**

FAIR. In America, the rolling chariot of opulence (the Cadillac) has been dramatized, romanticised, eulogized, characterized in the theatre, on the screen and other forms of the arts. A coterie of Parisian funsters have made a comedy out of the vehicle. It is French humor, and as Americans you miss some of the intentions of the writers' running comicalities. Of importance to domestic movie goers (art houses) are Robert Dhery and Colette Brosset. They made quite a hit for themselves on our shores, with their successful Gallic romp "*La Plume De Ma Tante*." They do pretty well in this one. To be sure, they need help to put the vehicle over. They get it from some of the reportedly big league French funsters, music hall names, etc. They're not familiar to us. They go through their antics in fast French dialogue, while the English subtitles try to keep up with the rapid chatter. There are enough adventures, misadventures and

(Continued on Following Page)

Merry Christmas...

(Continued from Front Page)

exhibitor is not without his figures, ratios, costs, etc., showing why he can't (nearly always) give the distributor the part of the revenue he (the distributor) must have or else be forced to peddle his wares elsewhere.

More Theatres Closing Doors

All we're thinking of right now, is a small exhibitor whose letter we got the other day. It is a pathetic story to wring the heart of the most hardened. This will be his last Christmas, he writes us. After many years in the business, he's got to give it up. He didn't want too much out of this business he loves. All he wanted was to keep on making a living in it. Now, that seems impossible. He blames it on the high percentages he must pay for the better films. Nor does he blame the situation entirely on the distributor. He seems to be philosophic about the condition he finds himself in. He may not be an economist, but he appreciates that we're in a strange kind of business. Yet, for all his love for it, he must close down. To repeat, some day we'll find a cure for some of these ills. While the closings of ever more theatres are the tragedies of this business, no distributor purposely wants to see his sales outlets (houses) diminishing. Some day we're going to see the right minds battling this tragedy out to a more rewarding solution for all factors involved.

In the meantime, there is this spiritually inspiring Holiday upon the land. For the true believer, no less than the betroubled, let us look upward to the heavens. Let us get closer, at a time like this, to our God. Let our hearts ring out in rising echo to the psalm "the heavens proclaim the glory of the Lord." Let us say,

-- a Merry Christmas to you all, -- and to you all a Happy New Year.

"La Belle Americaine"

(Continued from Preceding Page)

other gymnastics to give you a laugh. But, it's the kind of entertainment that has special appeal to its special kind of audience. Photography good.

A poor, Parisian worker finds himself, by a freak purchase, the owner of a big, white, gleaming Cadillac. It has more than it needs of many things, especially headlights. It has a mess of trouble into which its owners (Robert Dhery and his real-life wife Colette Brosset) get. Losing his job, tangled jealousies, being vortexed into an embassy shindig, lost in his own locked trunk are only a few of the slap-stickish skeins that drape the pattern of comedy over the mammoth pride of Detroit auto-making. The government, traffic red-tape, misunderstandings, innocently involved trouble, and of course, the police are all brought into the proceedings by Dhery. Besides starring in the import, Dhery conceived, co-authored and directed the presentation, proving that we are not alone with our triple-threat wonder men of the movies.

In addition to above Dhery billing, screenplay also by Pierre Tchernia and Alfred Adam; produced by Henri Diamant-Berger and Arthur Lesser.

Adults.

Wilder Widens Rift...

(Continued from Front Page)

Beach to receive Allied's coveted "industry man of the year," award. Krim considered this accolade of and recognition by the exhibitors as one of the highlights of his illustrious career.

Maybe when you find yourself pushing the stars of your picture (James Cagney, Horst Buchholz, et al) out of the ads and you wind up holding those three balloons, it does something to your ego. Perhaps, it gets inflated from the hot air of the balloons. Maybe, there's a strange compulsion to allegedly call the men who exhibit your films for mighty big returns to your coffers the ugly, unsporting things Wilder is accused of in his press club talk.

Whatever your frame of mind, what you said wasn't justified, Mr. Wilder. It's not within the conformity of good taste! It's not within keeping of the better precepts of brilliant men knowing what to say and when to say it. What you said, is a sad commentary on how Hollywood looks upon the exhibitor. You're suffering from wrong association. You could hardly have come by your conclusions through association with exhibitors. We're afraid you don't know them. For, to know them is to respect them, admire them and find good reason to sing their praises as we're doing because of what we know about them.

-- it's through knowledge that man learns the basic truths about his fellowman. To paraphrase Chester-ton: it is not enough for a Billy Wilder to believe in his accusations. He must believe in their acceptability. You'll find mighty few of us going along with you Mr. Wilder, even part of the way.

Hard Ticket Blockbusters

While the hard ticket route for big returns must needs be a long one, their over-extension of playing time is what the exhibitors have been objecting to. The complaints are listened to by the producer-distributors, but the big giants continue their hard ticket march... Whatever may be said about our picture business being the Main Streets and Broadways of the nation, the Big Street (Broadway, New York) is still one of the dependable barometers and pace-setters of our industry. -- and, here, hard ticket blockbuster-wise, is what awaits the movie-goer this spiritually inspiring Holiday on Broadway! "King of Kings" and "El Cid" both from the workshop of Samuel Bronston; "West Side Story"; "Judgment at Nuremberg" with the highly controversial import, "Les Liaisons Dangereuses," making their bid for reserved seat prices. While we sympathize with the exhibitor, in his battle for a sooner availability, with the exception of "Les Liaisons --" the other four are mammoth productions that help the whole film industry take bigger strides to greater progress and more wondrous entertainment achievement. Maybe, there's a more reasonable piece of this juicy profit pie awaiting the exhibitor in these four films.

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Resolutions Come and Go

To many, the dawn of a New Year means the revival of old resolutions. It is only because the year is bright and fresh and clean that the resolutions are labeled "new." But, actually, they're of the old stuff. To cynics resolutions (new or old) are a little absurd. In fact, they look upon the device itself as somewhat dishonest. It is for the believer then, that old resolutions are drawn up, and made to look like new as we stand on the threshold of '62.

Be it resolved, therefore, that we in the film industry can look forward, in hope, that this too can come to fruition:

The promise of recent years that there will be more product forthcoming from the studios. As the year wended its way, the promise did not lose itself in the press conferences and the so-called news releases. The rise in number of films should continue with each passing productional year. If the industry is to continue riding on the track of sounder economics, more releases will be the way to do it. So be it resolved.

Distribution-Exhibition Trust Each Other

The resolve that distribution and exhibition show sounder trust in each other eventuate itself into an actuality. Not everything attendant on a picture deal can always be reduced to writing. There are many additions to a contract that become nothing more than a promise of one man to another. Let there be a show of "promises kept" that will build man's basic faith in the other. We are yet afraid to trust each other implicitly. And yet, one must be careful in whom he places his trust. For he who has not a conscience in everything should be trusted in nothing.

Let us not find it necessary to herald every release as the biggest blockbuster of them all. There is enough innocent weakness in all of us, and no one is expected to come up with each succeeding effort surpassing the one before it. While we must try to deliver the best kind of a job we know how, we must also expect to court a bit of failure here and there. No matter how successful some of us are, we must be ever on the alert to find those faults and weaknesses that are every man's legacy. Ours is the kind of a business where no man can rely only on his reputation of the past. It's the future he must look forward to.

They may be small in number, but we still have them in our industry, -- those unscrupulous, nefarious men who never work themselves or create the profitable things, nor contribute toward the progress of the business. Yet they know that with the fat of others' work will they lard their own, lean looks.

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Movie Going Increases

Whatever else may have happened in the year gone by, 1961 spurted ahead to a \$1.5 billion take at the box offices of the nation's theatres. That's an increase of 7.6 percent over the preceding semester (1960). All this means only one thing, according to a report of the United States Department of Commerce, -- that in the year at hand (1962) box office receipts are expected to be even higher than in 1961.

Added up, all this encouraging news from the official tabulators at the nation's capitol, means that the year gone by turned out to be the best, theatre-attendance-wise, since 1948. The downward trend in picture production has been stopped. The year of 1961-62 should see between 185-190 features. In 1960 it was 165-170 releases.

To exhibitors, the 1961 report from the Department of Commerce (scientific, photographic, business equipment division) should be heartening, because of the fact that so many additional people in all walks of life (7.6 percent) have found their way back to the theatre in the year gone by. What did it, of course,

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"Ads Subsidize Press," Susskind

David Susskind, producer of "Requiem for a Heavyweight" (a Columbia March release) cannot be accused of not being fearlessly frank about trade paper reviews. At a press conference, while shooting the film in New York, Susskind said, "The whole trade press is beholden to its advertisers. The critics hardly ever give a picture a bad review." He mentioned several trade papers where he alleged he never saw a bad review of pictures that were definitely very poor ones. . . The man from "Harrison's Reports" advised the brilliant, if controversial, producer to re-read the reviews in this paper which carries no advertising. Susskind doesn't go for these press-luncheon windings. "I envy salesmen, ballyhooers like Otto Preminger, Stanley Kramer. They know how to go out and sell their picture before it gets to the theatre," Susskind said. . . What worried him is that the exhibitors he spoke to cared little about what kind of picture he was making. "All they wanted to know is, 'Who is in it?'" In "Requiem --" Susskind has Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris heading up an imposing cast.

**"The George Raft Story" with
Ray Danton, Jayne Mansfield, Julie
London, Barrie Chase, Barbara Nichols,
Frank Gorshin**

(Allied Artists, Current; 106 mins.)

GOOD. This has so much schmaltz, corn and low melodrama in it, that you wonder how it all could have whipped itself into such a pleasurable helping of movie entertainment. Let's say, it was that indefinable, always booted about ingredient, -- sincerity. This has a lot of it. So much so, that when it's all over, and all the time during its unspooling you felt that this has too much going against it (schmaltz, corn, etc.,) assuring it of coming out on the wrong side of the ledger, you walk away from the fadeout with the feeling that you've been entertained. Although liberties were taken with reality, the piece unfolds itself without seeming to strike a false note. What little there may be is hardly worth mentioning. -- and, that's the rather fleeting performance of that real buxom voluptuary, Jayne Mansfield. Compared to the simply honest performances turned in by Ray Danton, Frank Gorshin (that man's in again), Julie London, even Barbara Nichols, and the rest, Miss Mansfield is some of the corn you thought would turn this into a low-budget fritter. The photography, sternly realistic, is good. The studio shots should prove exciting to the movie-goer.

Product of Hell's Kitchen in New York, George Raft (Ray Danton) is a hoofer, bouncer, host at a Broadway casino. Frank Gorshin introduces Danton to a racketeer and night club owner. Danton is on his way. He dances at the night club, moves trucks hauling bootleg beer, is teamed up with dancer Julie London. He continues to climb, doing a turn with Texas Guinan (Barbara Nichols) gets a romantic crush on cigarette girl Margo Moore. Then it's Hollywood. He meets Barrie Chase, a pretty dancer. Danton gets into trouble with the police because he loaned his tuxedo to a man at the hotel. The man robs a gasoline station, Danton is brought before the police, Miss Chase palms off an alibi on the coppers, Danton goes free and the ascent to the cinematic summits continues. His big break is in "Scarface." He is soon an established star. But, his quick temper becomes his worst enemy. He gets into all sorts of trouble. His career is threatened. It wavers and it isn't long before the descent begins. Of no help to the Danton career is his association with the big hoodlums of Hollywood. He tries Cuba, but soon must return. He tries a comeback via the gangster-role route. He turns it down, adding "A gangster. That's the story of my life."

Produced by Ben Schwalb; directed by Joseph M. Newman; screenplay by Crane Wilbur.

Adults and young adults.

**"Sail a Crooked Ship" with
Robert Wagner, Dolores Hart, Carolyn Jones
Frankie Avalon, Ernie Kovacs, Frank Gorshin**
(Columbia, Current; 88 mins.)

FAIR. This betroubled old earth of ours sure hath need for mirth these days. And, our comedy-makers are trying to supply the need. They didn't quite succeed in this rudderless mélange of scatterbrained, cornball goings-on. It's sheer madness from the time the scriptists lift anchor and set sail on the high seas

of comedy, until they make port all tired out from a confused, implausible voyage to a far away port of movie entertainment. They failed to make it. The shoals of bad writing, silly tomfoolery, a low imbalance of slapstick dénouement made the cracked ship founder. Not that you didn't have some good talent to deliver its cargo of laughs. The inept screenplay and the weak direction turned the attempt into yawns stretching themselves so far out that at times you wondered if they'd contract before the end of the film. Given the proper material, Ernie Kovacs can hand you a laugh. Here there is sadness to his attempt at being funny. There's a lot of Frank Gorshin around these days. But, this isn't good Gorshin. Robert Wagner fails. So does the rest of the cast. Photography good.

Robert Wagner defies his father-in-law to be, rigs up an old Liberty ship and wants to set sail. He is outwitted by a phony captain (Ernie Kovacs) who takes over. Running the ship for Kovacs is an incredible crew of misfit crooks. They set sail for Boston where they hope to hold up a bank. The brain of this job is Frank Gorshin. Also aboard is Frankie Avalon, Kovacs' innocent nephew. Wagner and his girl friend (Dolores Hart) are forced to make the trip. Once the crooked ship is headed for Boston the so-called comic misadventures begin to play themselves out. They nearly run down a Staten Island ferry, they run smack-dab into a hurricane, the crew of crooks fall victim to seasickness, but they arrive in Boston. Their bank hold-up plan goes awry in a screwy sort-of way, the gang must reorganize its plan of attack. But, they make their haul after which they make for the ship. There's a scuffle for the right to sail the ship. There is more battling, the ship is headed for South America, Wagner even uses his girl's brassiere to attract coast guard attention, and all are saved.

Produced by Philip Barry, Jr.; directed by Irving Brecher; screenplay by Ruth Brooks Flippin and Bruce Geller. It's all based on the novel by Nathaniel Benchley.

General patronage.

**"Desert Patrol" with
Richard Attenborough, John Gregson, Michael
Craig, Vincent Ball**
(Universal-Int'l, March; 78 mins.)

GOOD. This is another service picture that Universal-International is sending out in release via orderly schedule. Here we have the British viewpoint of valor, heroism, dauntless spirit, the sacrificial steps that finally opened up the road to the big march toward victory. This tale is handled in good style. The manner in which it is told makes for engrossing entertainment. There are no women in this one, no romance, no love interest. It is the dedication of man to the victory of his country and the glory of his nation. The British approach their side of the war story with a seriousness that is admirable. There is no horse play, no boy-scoutish, casual procedure to the job of killing or be killed.

The acting of the officers and the men is superb. They make the ordinary, common, everyday life in the war zones a thing of reserved grandeur. They're impressive-looking men, and they beget your sympathy. This tale is a briefly-told one of our British brethren who did so much in the proper preparation

of the Allies before their big push on Alamein. There is a cold, direct approach to surface realism in this, building into a dramatic plot-structure that grips you tightly. Whatever the adroit play of make-believe, the logical illusion of harsh truth makes its impact on you. The long stretch of the sand dunes are caught up with breath-taking beauty by the cameras.

A British desert group is to make a raid against one of Rommel's big petrol dumps. As is expected, several of the men in the group don't see eye to eye. Fifteen men set out on the 400-mile journey across the desert. They meet up with a German armoured car, engage in battle and lose six of their men. When they reach their objective, they launch their raid which costs them another man. As the British are ready to return to their trucks, the Germans spring a surprise attack on them. But, the Krauts are overpowered and the bombs go off all over the petrol depot. On their way back, they are followed by a German armoured car. There are more casualties. By this time the British group is thinning down dangerously. Not far from their base, the British find their petrol and water reserve holed by German bullets and drained away. One British officer is left behind with a machine gun. He must try to delay the Germans no matter what the personal sacrifice. A patrol truck from the British desert group and a German scout car attack each other. More men of the desert group are lost as the British patrol takes swift revenge. The survivors are picked up with their invaluable information. A day later the Battle of Alamein begins. This was one of the decisive victories of the war. The heroic men of the "Y" Patrol had their reward.

Produced by Robert S. Baker and Monty Berman; directed by Guy Green; screenplay by Robert West-erby.

General patronage.

• "The Outsider" with

Tony Curtis, James Franciscus, Gregory Wolcott, Bruce Bennett, Vivian Nathan
(*Universal-Int'l*, April; 108 mins.)

FAIR. Universal-International is depending on this as an Academy Award hopeful. It was given a qualifying engagement before year's end. In a sense, it is another service picture. Most of the story is cleaved out of the hard bedrock of actuality. Verily, not enough liberties were taken with plausible make-believe. In its straight, unadorned, real-life compliance we may see an heroic character of retiring simplicity, pitifully afraid of wearing part of the mantle of a war hero. But his way of life, away from the battlefield, fails to beget your sympathy. Verily, there are times when you're unable to grasp the basic meaning of some of our hero's strange actions. Yes, he may have been somewhat of an unwitting victim of the tumultuous hero worship that whirlpooled him into the flow of life when he got back home. He may have suffered the irony of emotional pain by the public idolatry showered on him. But, you fail to go along with this pitiful boy of the Pima Reservation when he finds only one avenue of escape, -- alcohol.

It is sad to see this symbol of Indian heroism and retiring simplicity snuff his own life out by an over-indulgence in drink which so stupefied him atop a lonely mountainside, that he died of exposure to the

winds and snow. It is enough that heroes die on the field of battle. To see them die, unnecessarily, the way our hero does in this one strips the story of the ingredients that make for a more enjoyable motion picture. The film has some touching moments in it. Nothing will ever be more stirring than the flagpole raising on one of the rugged summits at Iwo Jima. See it a thousand times, and you enjoy each new version of it with new thrills you've never felt before. It is a beautiful page in American history. Tony Curtis gives a forthright, upright performance. The rest of the cast do well. Some of the fault is with the insistence of cold, stark realism that destroyed the appeal of the chief protagonist. Photography throughout is good.

This is the story of Ira Hamilton Hayes (Tony Curtis) a 17-year-old Pima Indian. He enlists in the Marines during World War II. He goes through boot camp training, has his share of tough sergeants, is shunned by the other recruits and finally finds himself on the battle-scarred island of Iwo Jima. By accident he is called upon to help put up a flagpole. Combat photographers record the raising of the American flag over Iwo. It is the start of what later was hailed as one of the stirring phases of patriotic events. It became one of the most historic war-tableaus of all time. Curtis with two of his flag-raising buddies are called back to the United States to help stimulate war bond drives and do other patriotic work. He gets drunk, people won't let him alone, he must continue to drink to their toasts, the bond drives don't take well with him. At war's end Curtis returns to the Pima reservation. He is sent to Washington. He lacks courage, fails to keep his official appointment to get more water for his people and continues on the downgrade via the route of alcohol. He soon changes for the better. Then Curtis loses an election at home to be a member of the tribal council. Once again, he takes to whiskey, seeks the lonely mountainside, goes into a drunken stupor and dies from over-exposure.

Produced by Sy Bartlett; directed by Delbert Mann; screenplay by Stewart Stern; based on the William Bradford Huie story "The Hero of Iwo Jima."

General patronage.

December Good for Most Exhibs

While not all of the figures for December are in, they look good even at this stage. The final month of 1961 was a good one at the box offices of the nation's theatres . . . Broadway, still a dependable barometer, is surprised at what the month rolled up, -- more than 30% increase in business than the December of '60. This does not speak for all of the houses, but the greater majority of them . . . All theatre operators are agreed on this: There has been a great improvement in the product turned out by the movie makers. While plenty of weakies still come along to upset the upward rise in theatre attendance, in the main the product has been strong. Thus the box office strength the month gone by . . . Exhibitors think this state of business will continue 'til mid '62. "May and June are expected to be weak," they say.

Resolutions...

(Continued from Front Page)

They will be weeded out. It takes time to do it. Time is never measured so consciously as when a New Year sets in with its brand new 365 tomorrows. In fact, man's hold upon life itself, as we live it in this business, is tomorrow.

Resolutions Segue Into Conclusions

-- so, make your New Year's resolutions, set up your stern, sober resolves. We can't change life, custom, habit. To be sure, the more things change, the more they remain the same. The year ahead, won't see much catastrophic change. There will be variations to the old successful formula. But, the basics of good picture making, successful operation will remain the same. We have our format fairly well set up. We're no infant industry. We're pretty well grown up. In the main, we know where we're going.

As the New Year dawns, we too see our vistas. They're bright and promising and full of inspiration. The industry will have its setbacks. But, they won't shake the dedicated, the real workers from their belief that we can make this a year of profit and progress. We'll rise to the faith of a David who sorted out the proper stones at the brook and plunged forward to fight Goliath and conquer him. We shall conquer many a foe and suppress many an adversary. We have an army who will play Casey at the bat, Horatius at the bridge, the Dutch Boy at the dikes. They'll go into action when the need arises. They'll rise to the industrial demands made on these men of unswerving dependability. In their respective order, they're the tripod on which rests this \$2.67 billion dollar industry, -- production, distribution, exhibition.

For, the leaders of our business (in their branches of operation) are the woof and fibre, the bone and marrow of it. Never in times of plenty or times of need have these stalwarts faltered. They are the symbols that make the motion picture industry what it is, -- great!!

Movie Going...

(Continued from Front Page)

was the quality of the product. It had the entertainment "come-on" to cause many of that army of the films' lost audience to find reason to come back to their favorite movie theatre.

Long Run Films Make Contributions

Another of the reasons advanced for the bigger take at the box office were the long run blockbusters calling for high admissions. As *Harrison's Reports* noted last week, the long run releases are continuing big in number, and this year will see several more making their bid for big business. That they are conducive to whetting the appetites of the "stay-away" movie goer, there can be no doubt. That they over-extend their hard-ticket running time is a bone of contention the exhibitor will find it necessary to deal with seriously.

More than 44 million people trek to the movie theatres every week, these days of greater interest in movie going. Four years ago nearly 60 million people patronized movie theatres every week. In 1958 it dipped to 40 million. In 1959-60 the rise in attendance began with 43.5 million seeking the greatest of all mass-appealing entertainments, -- motion

Personal Journalism

Nearly everybody has two businesses, these days, it seems. Their own, and the business of going to pre-views. The distributor hosts call them "opinion makers." We doubt there are so many in any of the fields, no less the arts . . . As the nights get cold, it appears as if they come off the streets to keep warm. But, the projection rooms are crowded places these nights. It doesn't work out to the comfort of the working press. Unless you get to the screening about 30 minutes before the scheduled time, you may not get a seat . . . These "opinion makers" are a little young for such a chore that leans so much on maturity. They're jittery seat hoppers. Some of them stretch their rain-coats over empty seats for their later arriving friends. . . . It's all remindful of Samuel Goldwyn's reaction when one of his films got squeezed in an "opinion makers'" vise: "How many of these must you run for the producer to make any money?"

Anniversaries in the film business are celebrated with luncheons. Jean Goldwurm, president of Times Film Corp., (importers-distributors) and also operator of the Little Carnegie Theatre (New York) an art house, tossed one the other day. He also tossed out the following: "Too many exhibitors are confusing art pictures with sex pictures. There's quite a difference between the two." To label a sex picture as an art film is gross misrepresentation, he pointed out. . . . "There is a definite market for sex pictures," Goldwurm said. He said that the art theatre is on the increase in the United States, and it will continue so. That's because many in the last war want to see the European films. "These former men in the service are acquainted with the people of Europe, their customs, the far-away locales," the importer pointed out. He warned the operators of our art theatres: "You've had it too easy, making lots of money. From now on, you're going to face some challenging times."

Another lingering echo of the Allied annual meet . . . On the night of the awards, the finale of the convention, Western Union came out 'way ahead on the profit side of the ledger. Long wires of regret rolled in from Walt Disney, producer of the year; Alfred Hitchcock, director of the year; Natalie Wood, actress of the year; Charlton Heston, actor of the year; Warren Beatty, new personality of the year. The only award winners to show, were Arthur B. Krim (president of United Artists) who was voted industry man of the year, and lovely Paula Prentiss, new personality of the year . . . Krim's speech was a saga of courage, fortitude and challenge considering the low economic status of UA when he and his colleagues took over. Neither Angie Dickinson (who stood in for Miss Wood), nor Miss Prentiss distinguished themselves with their talks. They were not to blame. It was a neglectful approach to good public relations at a time when it can count.

pictures. The more informed Nostradamuses in Washington are not afraid to predict an ever-increasing rise in the next few years providing the quality of the film product continues to hold the line.

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Salute to Skouras' 20th

Usually, at a time like this (as a new year in the motion picture business moves into orbit) editors are wont to draw up their lists of the "bests" the "mosts," etc., in the year gone by. To whatever uses these rating lists are put, they have their misuses, if not their shortcomings. Not all are in agreement with what the other may consider the "best" or the "most." Each of us has our own list and we'll fight for it until the ballot of the last dissenter is destroyed.

We feel it almost a moral obligation, at this time, to deal with a stalwart of the industry who represents the "best" and the "most" in many fields of motion picture operation, -- Spyros P. Skouras. Twenty years ago, he took over the presidency of 20th Century-Fox Film Corp. The major film company made big gains under his popular reign. To be sure, it also suffered its measure of losses. Of late, these losses have been big. Other, less stronger, companies may not have been able to rally from such financial blows. But, not the Skouras setup. That still rests on an international foundation that is as solid as the famous Rock of Gibraltar.

Shakespeare said it, "-- some are born great, some achieve greatness, some have greatness thrust upon them." Where else as in our industry (so much) does the latter hold true? Who else (so much) as Spyros Skouras has achieved a true greatness so much by virtue of sacrifice, brilliance, fortitude, endless devotion? Many an unworthy man is praised in our business. To do so is to rob the deserving of their due. Not so with Skouras. Down through the years, he's been the modest subject of salutes, accolades, testimonials. That they should continue is evidence that he is deserving of all of them.

Skouras' Most Important Tribute

-- and now comes perhaps the greatest and most important tribute to the great man. It's in the manner of "an inter-corporate world-wide celebration in honor of Spyros P. Skouras on the 20th anniversary of his presidency of the company." Thus it was announced by general sales manager C. Glenn Norris and Emanuel Silverstone, vice president and general sales manager of 20th's International Corporation, a few days ago at a press conference.

While the two executives also said, in their announcement, that the world-wide celebration allows all the people of the 20th-Fox setup "-- to show our appreciation and loyalty" the salute, actually, was inspired by the exhibitors of the nation. Norris told us that in his travels throughout the country, of recent

(Continued on Back Page)

Youngstein and Cinerama

Of the several big-monied offers Max E. Youngstein was reported interested in, the sleeves-rolled-up powerhouse of energy, ability and acumen finally settled on the executive vice presidency of Cinerama, Inc., this past week. Another job that goes with it, is the presidency of Cinemiracle International Pictures, Inc., a recently-formed subsidiary of Cinerama.

Any of us who've covered (or worked with) this brilliant showman will find reason to echo the statement of Nicolas Reisini, chairman of the board and president of Cinerama: "Due to Mr. Youngstein's wide scope of knowledge and experience in the motion picture field, and in related fields of entertainment, his services to Cinerama will be invaluable."

Reisini said that his company will follow a policy of diversification leading Cinerama into the consumer market; more theatres; into the field of "space films;" the development of a single lense system. "All this will necessitate having a man who will be able to take the second-rank position and be active in it," emphasized Cinerama's first ranking executive.

Cinerama Setup Excites Youngstein

Youngstein said, "I firmly believe that this company, with its dynamic management, its new ideas in the motion picture field coupled with a highly devel-

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Fine Sees Big '62; Buys Houses

To Marshall H. Fine, 35-year old president of Allied States Association, the outlook for the motion picture industry in '62, and the future that follows, is highly encouraging. Shortly after his arduous chore of delivering a convention to the Allied exhibitors (in Miami Beach) that is still the talk of the industry, Fine hurried back to his office to complete a deal for the acquisition of 13 theatres... They're in the Cincinnati territory. When the deal was finalized Fine said, "I am most enthusiastic about the outlook for the movie industry for both 1962 and the future. I look forward both to operating our theatres, and to further expansion wherever possible. I believe theatre grosses will continue in their upward trend." Fine felt that the year at hand ('62) should work itself out as a "great" one for the industry... Partnered with Marshall Fine in Associated Theatres are M. S. Fine and Leroy Kendis. With the buy-over of the 13 S and S theatres, Associated now has a chain of 35 theatres.

**"The Singer Not the Song" with
Dirk Bogarde, John Mills, Mylene Demongeot**
(Warner Bros., Current; 129 mins.)

FAIR. This is woven out of the prophetic texture of good and evil. The two male protagonists and their diverse ways of life, are pitted against each other throughout the overlong tale. One is a man of the cloth; the other is a wrongdoer with all of man's bestiality reduced to its lowest inhuman denominator. This is a difficult nature of story to tell. Only deft direction, fine acting and tightened-up editing can hold such a delicate theme together. There is weakness in one or the other leg of this tripod as the story unspools itself. By the same token, there are passages that deliver themselves with powerful dramatic impact, forthright honesty, and emotional intensity. To be sure, it is not easy to deal with the ingredients (one opposing the other) of this film. The determined cleric in the remote Mexican village, in trying to deal with the human weaknesses that exist in his flock of non-believers, stands stalwart throughout the telling of the tale. By the same token, he is beset by script implausibilities that make some of the denouement illogical and difficult to follow.

There is a strong surging tone to the tale. What may help make it so are the professionally matured performances of the men, (John Mills, the priest and Dirk Bogarde, the bad one). The acting stature of the girl (Mylene Demongeot) finds its weakness in spots. Maybe that's because there isn't enough clarity in the structure of the confused girl she portrays. The writers of a story like this know that at the outset they've got pretty daring and challenging hurdles to clear. While they don't fail altogether, they also don't succeed completely in clearing them all to give the story an absolute smoothness that makes for a better picture with greater entertainment investiture. Technicolor and CinemaScope were used in filming location scenes in the remote villages in Spain, with interiors in England.

It's a remote Mexican village, a bandit of power (Dirk Bogarde) rules the roost. But, he can't intimidate the new priest, (John Mills). A struggle to the finish begins between these two. Mills reopens the unused church. Only a few turn out to mass. Among them is the lovely young daughter of the town's leading landowner (Mylene Demongeot). She becomes the cleric's assistant in the dispensary. Bogarde has already made two unsuccessful attempts on the life of the priest. Failing in this, the bandit kills off several innocent townsfolk. A henchman, (of the hoodlum) in a drunken stupor, reveals a lot of truths about his killer-boss. When he sobers up he realizes his mistake and sets out to kill Mills. But, it's the henchman who gets killed by his boss. The police banish Bogarde and peace returns to the town. The bandit stays with the priest where in time he finds his answer to the question whether it's the song, -- the religion -- or the singer -- the priest, that is good. It is revealed that the young beauty is in love with the priest. On her very wedding day (to an American) she runs off with the bandit. But she doesn't love him. The Father journeys to see the girl, she confesses her love for him. He is appalled. The priest tells the bandit that he will announce his own failure to his flock if it will assure the safety of the girl. But, when the cleric starts deliver-

ing his own confessional, he sees the girl in the church. Instead, he denounces the bandit violently and all he stands for. The bad one is arrested. Gunfire follows on his way to prison. Among those killed are the priest and the bandit. As death comes to them, each clasps the other's hand in tight embrace. "The singer, not the song," are the final words of the bandit.

Produced and directed by Roy Baker; screenplay by Nigel Balchin; from the novel by Audrey Erskine Lindop.

General patronage.

**"Springtime on the Volga" with Beryozka Folk
Ballet and Russian Stars of Screen, Theatre**
(Artkino, Current; 95 mins.)

FAIR. Since the Soviet cinema makers go in for titles that deal with the seasons, let's say at the outset that "Springtime --" is by no means "A Summer to Remember" a Russian entry that arrived two months ago. This one misses out in its productional investiture, acting-directing and, -- in the final analysis, -- entertainment. To be sure, the Beryozka Ballet Ensemble does its serious dance routines with the polish of the famed terpsichorean troupe. But, a few dance routines doth not a full movie make. At least, not in this case. There is plot-structural weakness all the way through the piece. If the basic story fails to stand up, the flow of the brooding Volga, the scenic richness of the locales lend themselves with rare beauty to the color cameras. The unleashed gusto with which the women, especially, go through their dance routines becomes more surprising when you consider that Russia's ladies of the creative dance are no lightweights. Let's say they lack the nimble litheness of our own ladies of the dance ensemble. For the long-hair followers of the Beryozka artists this may have its appeal. Otherwise, "Springtime --" doesn't seem to have too much going for it to make it another import worthy of serious attention.

The story finds a young dancer for whom a boy falls almost by remote control. The troupe takes to the inevitable road and he tags along. Since dishwashers are needed everywhere, that's what he goes in for to be near the one he loves. The action takes place on a ship now. Since Russia ladles out so much of its manual labor to its strong women-folk we find the culinary chore being vested in the hands of a woman. She does the gentle pursuing of the love-smitten boy. This gives him a chance to re-evaluate his own ability to attract women and so asserts himself. The somewhat silly chase is on the other foot now. As all this goes on there are the dances of the troupe woven into the story. The routines are done with powerful precision and artistic smoothness. There is a compellingly beautiful fluidity to the dances. But, there is weakness in the attempt to stretch the proceedings into 95 minutes of playing time. For all the cleanly executed Beryozka dance numbers, the story finds itself tripping all over the screen.

Produced by Gorky Films; directed by V. Dorman and G. Oganosian; screenplay by M. Dolgopolo and I. Prut.

General patronage of the art theatres.

**"The Children's Hour" with
Audrey Hepburn, Shirley MacLaine, James
Garner, Miriam Hopkins, Fay Bainter**
(United Artists, March; 107 mins.)

VERY GOOD. This is the original story of a fearful lie; the cruel destructiveness of a child; two young women with mal-adjusted biological suspicion hanging over their heads like the sword of Damocles; tragedy, heartbreak and a death that was never right-fully and clearly delineated on the screen. Although Lillian Hellman's controversial play made its transition to the movies away back in 1936, the Samuel Goldwyn film didn't do right at all by the original stage drama. So says director-producer William Wyler. In fact, the makers of this new version claim that the old movie emerged blunted in theme and distorted in approach. In essence, Miss Hellman's play had not yet been filmed. Again, we quote the current sponsors. All this was due to the cinematic restrictions that prevented the open, fearlessly bold handling of film fare that tells of one young teacher having "sinful, sexual knowledge of the other" to quote the judge's open, scornful summary of the verdict that comes from a trial whereby the two young women (Audrey Hepburn, Shirley MacLaine) are seeking their day in court to right this horrible wrong.

To be sure, these are the days when producer-directors can take these biological mistakes of a Mother Nature and give them all the blunt frankness that the recently revised production code allows. As the story begins to unravel itself, you're afraid that before long there'll be quite a few loose ends dangling from the script. But, it isn't long before things tighten up. The basic theme has been set and when it's shouted out menacingly that Miss Hepburn and Miss MacLaine "have been lovers," then the going becomes bright, the plot-structural road looms clear. Before that, the going was mired down in whispered, mysterious passages. Whatever they may have meant was left to the individual imagination of the viewer. But, when the fierce, chilling cry that "they've been lovers" rolls out into the theatre then you yourself become chilled with pity because of the sad plight of the two protagonists. From then on, your own emotions are vortexed into the proceedings.

In dividing up the acting honors, it would be difficult to single out any one and say that she rises above the others. But, much of the picture goes to Shirley MacLaine. Maybe, it's because she's the most tragic of the figures. Audrey Hepburn gives a sensitive, wistful, brilliant performance. Fay Bainter, in several scenes, stands solid in the role of a woman who seeks her pound of social-communal flesh because of the willful misguidance of a child. Miriam Hopkins gives a fliberty-jiberty portrayal and at times its hamminess palls a little. James "Maverick" Garner does well. The new find for the wicked child role, Karen Balkin, while turning in a creditable job of a fool-proof part is no Bonita Granville (who did the Goldwyn version). The photography is good.

We find the two young ladies (Audrey Hepburn and Shirley MacLaine) doing well with their small private school for girls. They have one problem child (Karen Balkin). Miss Hepburn sets a date for her marriage to James Garner, a young doctor. Miss Balkin tells a small lie, is punished, becomes enraged and

runs away to her grandmother (Fay Bainter) one of the town's influential women. The youngster continues to weave her pattern of lies finally enmeshing, inextricably, the two teachers. Miss Bainter takes her grandchild out of school, the other parents follow and it closes. There is a trial against Miss Bainter. The two teachers must hide, when the verdict goes against them. Also, the condemnation of the community is upon them. Garner is drawn into the ugly recrimination and he leaves town. Miss MacLaine, who has been brooding, confesses that she fears the accusations were true in her case. In the meantime, Miss Bainter has learned the truth, she comes to the young ladies and asks forgiveness. For Miss MacLaine it is too late. She commits suicide. As Miss Hepburn leaves the cemetery, you feel that for her there may yet be time to forget.

Produced and directed by William Wyler; screenplay by John Michael Hayes; adaptation by Lillian Hellman from her play.

Adults and young adults.

**"Odd Obsession," with
Machiko Kyo, Tatsuya Nakadai and
Leading Japanese Film Stars**
(Ed Harrison Release, Current; 96 mins.)

FAIR. The imports continue to arrive. Those dealing in foreign films expect this year a total of at least sixty of the alleged bests from foreign studios to reach the screens of our film houses, mostly arties. Japan is away up front, grinding out a big number of motion pictures only a few of which will see the light of our projection machines. This is not one of the better imports. Nor is it one of the more inspiring stories about man's search for the alchemies of his biological shortcomings. The best it does, is support the title in a repulsive sort of way. Odd obsession it is indeed for one of the chief protagonists to hire a young medical student to go through a series of laboratorial (bed-room) observations as his young wife indulges in the sacred sexualities of impassioned youth.

You see, the old duffer doesn't want to give up that at his age he has pretty well spent himself. The decaying lover-boy takes to pills that he hopes will stimulate his biologics and thus be more acceptable to his very young wife. Now, if the pornographical occupation with sex as pumped into some of our sleazier, filthier imports of late from the French and Italian studios

(Continued on Following Page)

Gratitude to Foreign Subscribers

Nothing encourages "Harrison's Reports" so much as the letters we keep on getting from our subscribers beyond the shores of these United States. We hope, in short time, to answer all of them . . . Another gratifying feeling, is the large number of foreign subscribers we can boast of. It seems wherever pictures are shown, there this weekly goes, is read and commented on . . . It's good to know how our brothers across the seas, who ply their trade in this business of ours, feel about "Harrison's Reports" which is in the service of everybody in the business everywhere.

Skouras Salute...

(Continued from Front Page)

months, "Exhibitors have expressed a tremendous feeling of affection for Spyros Skouras. The theatre owners wanted to show their feelings for him, especially for his past contributions to the progress of the industry," Norris reported the exhibitors to have said.

That the theatre owners have not forgotten what sacrifices Skouras made, the dangerous gamble he took in the development of the film industry's life-saver, CinemaScope, all of us who cover the beat and speak to exhibitors have known for a long time. That the Skouras road has not been an easy one, was also a fact that stood out with fortitudinous acknowledgment. Only a few weeks ago, down in Miami Beach, during the convention of the Allied States Association, exhibitors expressed their regrets to the man from *Harrison's Reports*. Said these Skouras supporters: "We would have liked to see Spyros given the award as 'the industry man of the year.'"

13 Weeks for World-Wide Celebration

The inter-corporate world-wide celebration honoring Spyros Skouras is now under way. It will continue for 13 weeks. Norris said that the great asset which will make this tribute to Skouras "magnificent service to the motion picture industry, the public and 20th Century-Fox," an outstanding success is the company's product that will be released during this three-month period. "I believe neither we nor any other company in the industry's history has ever had so many strong potential pictures in so short a period of time," stated 20th's general sales manager.

These are the major productions that will be reaching the theatres of the nation during the three-month period of the celebration of the Skouras helming of 20th Century-Fox: "Tender Is The Night," "The Innocents," "Satan Never Sleeps," the recently-completed "State Fair," "Bachelor Flat," and the re-release of "The King and I." For the world market (during the world-wide celebration period) there will be a minimum of five major attractions put in release: "The Hustler," "The Comancheros" and "The Second Time Around." Also set for international distribution are, "The Innocents" and "Tender Is The Night."

Great, if Challenging Period Upon 20th

-- and so, a great and challenging period is upon 20th Century-Fox. Verily, it's upon one of the truly revered elders of the motion picture industry, Spyros P. Skouras. Salutes, celebrations, testimonials have their responsibility. The recipient must have the wherewithal to rise to the occasion. Skouras has it. He's had it ever since the acquisition of his first theatre in 1914. If man can reach out only so far as his own ambitions make room for, then Skouras has reached boundaries far beyond the hope of most leaders in our industry.

He stands ennobled, on the threshold of this well-earned celebration, because if ever anyone could rise to a spiritual-like summit of nobility in this coldly toughened business of ours, Skouras is that man. Envisioning new horizons is left only to the brave and the fearless. Skouras proved to be a man of wide vision down through the years. Only those who thirst for true achievement dare drink from the fountain of self-made progress. Skouras took on the challeng-

Youngstein...

(Continued from Front Page)

oped research-and-development department, which is quite unique in the motion picture field, and its decision to serve the entertainment market in its different facets, has excited my imagination and made me accept their offer."

No sooner was the induction press conference over, when Youngstein took off his jacket, went through his famous process of rolling up his sleeves and got to work on the immediate assignments at hand. They are the M-G-M-Cinerama production "How the West Was Won" nearing completion and "The Wonderful World of the Brothers Grimm." The former should reach about 100 theatres after July 4. Sixty of these will be in the United States with 40 coming in, overseas, a few months later.

"Odd Obsession"

(Continued from Preceding Page)

may have disgusted reviewers (whose job it is to evaluate these films) Japan now wants to be "included in" on this wave of "quick buck" releases catering strictly to the prurient interests. The cast of characters who are thrown into this cauldron of away off-beat story telling is not too well known here. Machiko Kyo will be remembered from "Rashomon." Color lends its beauty to the exercise in unbeautiful plot-structure.

Briefly, we see aging man unwilling to quit the sex race when he's ahead. He wants to show his young wife that he's still there. He fortifies himself with an elixir of pills. At the same time he sends a young man (the very fiancé of his daughter) to make some intimate observations. The old boy pushes himself too hard and he dies. Now there exists a close relationship between the mother-in-law to be and the young man. This doesn't take well with the young lady, the daughter. By this time she loathes her mother and has no respect for the memory of her late father. Somehow the young medical student is whirlpooled into this riptide of family disintegration all because the father was caught in the maws of sexual desires that were drying out rapidly due to the passage of his years. The prober can deduce many strange things from this nature of goings on. We refuse to ponder the somewhat insoluble question "What is it all about?" It's not about phases of life that give off the sparks of enjoyable entertainment. It should be said, however, that the players turn in a professionally polished job of acting if that's your dish of cinematic sukiyaki.

Produced by Massaichi Nagata; directed by Kon Ichikawa; screenplay by Natto Wada, Kenji Hasebe and Ichikawa. It's all based upon the novel by Junichiro Tanizaki titled "The Key."

Adults.

ing, the arduous, the dangerous and came through successfully. So many times, in the past, he rose to the supreme grandeur of the human spirit. Because of that, he is the inspiration of the world-wide celebration now in progress. It is good that it was a motive generated by the exhibitors. For to them, the future of the business rests heavily on the shoulders of Spyros P. Skouras, showman, benefactor, leader, builder.

May the blessings of the Lord be upon him to continue to carry on his inspiring leadership with enduring strength.

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